January 12-25 No 59 70p

KERRANG!

STING BOMB!
The Scorpions get their tails up

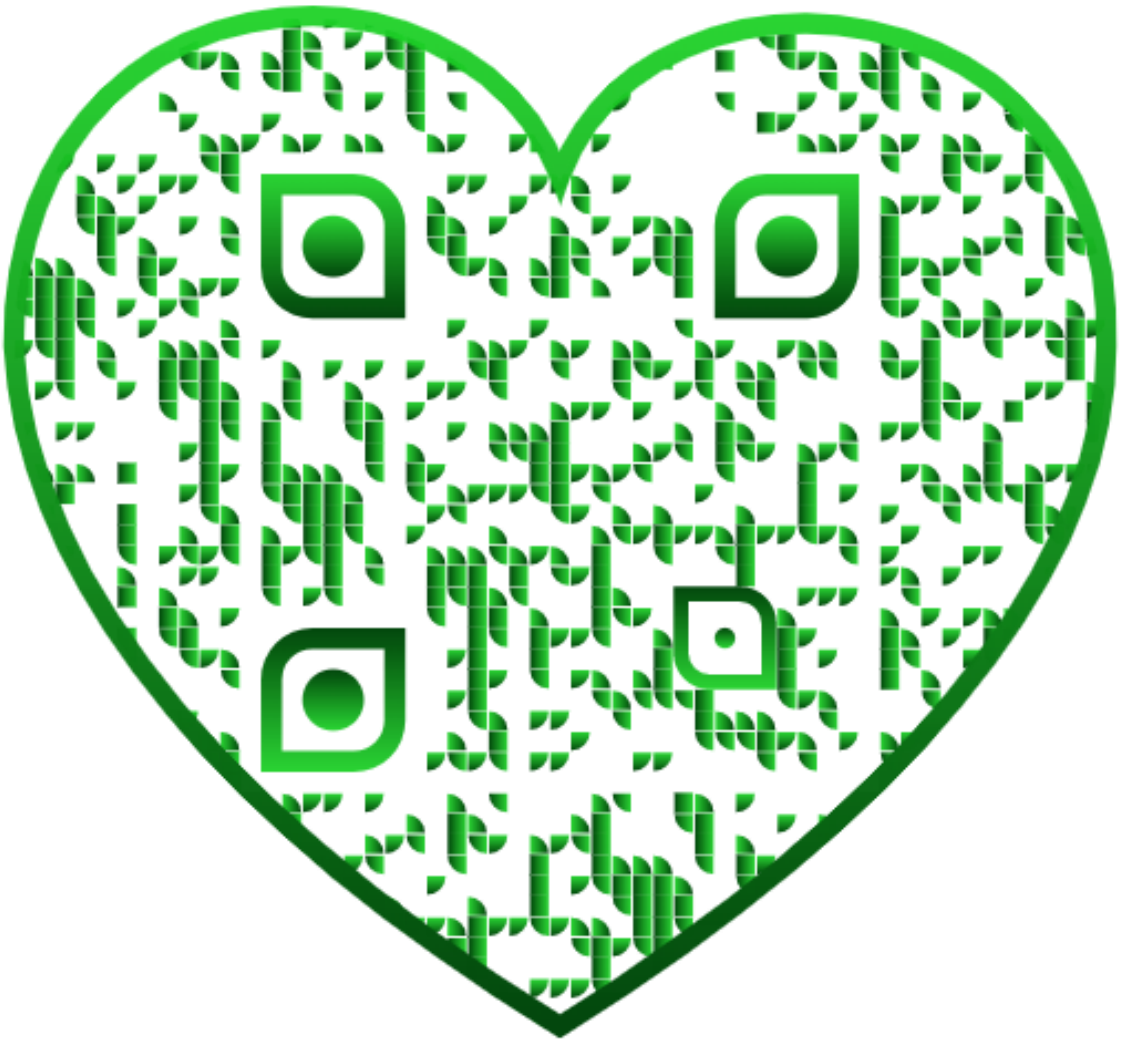
The Scorpions Klaus Meine and Rudy Schenker. Pic Robert Ellis.

ACCEPT

JUDAS PRIEST

GARY MOORE

POLL RESULTS



MAYHEM!

■ **WAYSTED** HAVE added a second guitarist to their line-up. He's **Barry Benadetta**, an old friend of **Ronnie Kayfield**, who is to make his first appearance when they begin an American tour supporting **Ozzy Osbourne** in mid-January.

■ FORMER **KROKUS** bassist **Chris Von Rohr** who, according to an official *communiqué, 'left the band by mutual consent'*, is to pursue a career as a producer. His affairs will still be handled by Krokus manager **Butch Stone**.

■ **'OZZ II – EXPLOITED'**, the album of live material issued by former **Ozz** guitarist **Gregg Parker** on his own *Streamline* label a couple of months ago, has now been picked up by *Zebra Records*. It's to be re-issued at the end of January, complete with a new sleeve.

■ **LION**, THE Los Angeles quartet featuring ex-**Tytan** vocalist **Kal Swan** and former **Lone Star** guitarist **Tony Smith**, will be issuing a four-track EP on a major label (probably *Elektra* or *Atlantic*) within the next couple of months. Co-produced by **Will Reid Dick** and the band, it was recorded at *Cherokee Studios* in LA and has the following track listing: **'Victim Of Circumstance', 'Hungry For Love', 'Love Is A Lie', 'Forgotten Sons'**.

■ **'STORYBOOK HEROES'**, the debut album from Dutch quintet **Highway Chile**, has been issued in the States by *Mirus Records*. The LP has been completely re-mixed as compared to its original *21 Records* form (reviewed in issue 51) and now has the following track listing:

Side One: **'The Fever'** (previously unavailable), **'Headbangers', 'Carol (Lady Of The Dark Room)', 'Handing You Over'**.

Side two: **'Highway Chile', 'Jesse James', 'Going Blind', 'Endless Trail'**.

■ PROGRESSIVE BAND **Gothique** have recently issued a four-track cassette mini-album. Titled **'Kristiana'**, it's on the *Gee* label and is available priced at £2 (incl. postage and packaging) from: **119 Mildmay Road, Martins Wood, Stevenage, Herts SG1 5RS**.

■ **FORMER THIN LIZZY** keyboards player **Darren Dean Wharton** has signed a solo deal with *Phonogram Records*. He's presently working on material for his debut album, which is expected out during the Spring. Apparently, it will be *'very different to his Lizzy stuff.'*

■ **'METAL PLATED'** is the title of the latest compilation album from *Ebony Records*. Featuring bands from Britain, France and Sweden, it has the following track listing:

Side one: **'Les Deux Maudites' – Demon Eyes, 'The Traveller' – Badger, 'All In The Name Of Rock 'N' Roll' – Cona, 'Jehova' – Blaspheme.**

Side two: **'Vulcain' – Vulcain, 'Madman' – Double Agent, 'Live Your Life' – Steel Wings, 'Don't Wait Too Long' – Stallion.**

The label are also anxious to hear from any young, unsigned HM bands, especially in the Black Metal vein. Interested parties should contact **Darryl Johnston** at **18 Mayfield St, Springbank, Hull HU3 1NS**. Tel: **0482 25850**.

■ FORMER **WHITESNAKE** guitarist **Micky Moody** is planning to put together a new band. It's expected this outfit will undertake both recording and touring work during the Spring.

NEW SKINS FOR OLD

■ AS FIRST predicted in *Kerrang!* issue 54, **John Sykes** (above) has now joined **Whitesnake**, replacing the recently departed **Micky Moody**. And to complete the new line-up, **Neil Murray** (below) has re-joined the band in place of **Colin Hodgkinson**.

However, **Jon Lord** is still very much part of the sextet. Despite rumours that both **Mark Stanway** and **Darren Dean Wharton** had been approached to take over on keyboards, a spokesman for 'Snake insisted that at no time had Lord's position been under threat.

■ BRISTOL BAND **Shiva** have parted company with drummer **Chris Logan**. According to the band *'Chris left of his own accord . . . to get back to a normal way of life . . . he's a great guy . . . but he just couldn't handle life on the road.'*

His replacement is 20-year-old **Phil Williams**, who has previously played with a number of club/pub bands. This new line-up has recorded a fresh five-track demo (featuring **'Power Of Persuasion', 'Ring Of Fire', 'Not There', 'Window On The West', 'Eden'**) at *Cave Studios* in Bristol under the production guidance of **Andy Allan**. It's expected this will form the basis for the next Shiva LP. However, the trio are now looking for a new label deal, having parted company with *Heavy Metal Records ('we were not happy with the situation')*.

In the meantime, anyone interested in obtaining up-to-the-minute information on the band and their various activities should contact **Keith Sykes**, who runs their official fan club, at: **65 Bexhill Close, Cobblers Lane, Pontefract, W. Yorks.** An SAE will secure a membership form.

■ **TWELFTH NIGHT** have found a vocalist to replace the recently-departed **Geoff Mann**. He's 23-year-old **Andy Sears**, who was previously with **Canis Major** and has also collaborated with ex-**Monkee Davey Jones**.

The new-look band take to the road in January for the following shows: London, Marquee Club 14/15, Leeds, Fforde Green Hotel 21, Billingham, Swan Hotel 24, Huddersfield, Polytechnic 25, Chatham, Medway College 27, Portsmouth, Polytechnic 28, Brighton, Escape 29, Cambridge, City Limits February 1, Chippenham, Town Hall 3, Tonypandy, Naval Club 4, Newbridge Memorial Hall 5, Chichester, New Part Rock Club 11, Warrington, Lion Hotel 16, Stoke, North Staffs Polytechnic 24, Dudley, JB's 25.

The band's new LP **'Live & Let Live'**, recorded at the *Marquee Club* in December, is to be issued in late January on *Music For Nations*. The full track listing is:

Side one: **'The Ceiling Speaks', 'The End Of The Endless Majority', 'We Are Sane'.**

Side two: **'Fact & Fiction', 'The Poet Sniffs The Flower', 'Sequences'** (the full 19 minute version).

■ RHYTHM GUITARIST/VOCALIST **Mitsuhiro Saito** has left **Bow Wow**. Although information from the Japanese band is rather sketchy at present, we understand they've recruited a new vocalist plus a keyboards player and are currently working on a new studio LP.

■ IT SEEMS **Xavier Russell's** recent review of the **Starz** album 'Live In America' (issue 57) has been causing a little consternation in certain quarters. Specifically, his dubbing of said LP as *'perhaps the greatest official live* bootleg *of all time.'* Apparently, this remark has been taken by some as meaning that 'LA' is in fact an *unauthorised* release. However, we wish to make it clear that it is a *bona fide* live recording, issued with the Starz seal of approval.

■ SCOTTISH TRIO **Chasar** have just released their debut album on *MRM Records*. Titled **'Chasar'**, it is initially available in cassette form only on mail order from: **2, Pitfairn Rd, Fishcross, Alloa, Clacks SK10 3HQ, Scotland.** It costs £3.75 (inclusive of postage of packaging).

■ **QUEEN** have just released a new single on *EMI*. Titled **'Radio Ga Ga'**, it was written by drummer **Roger Taylor.** There are two versions available. The 7" has a **Brian May** composition **'I Go Crazy'** on the flip, whilst the 12" features an extended version of 'Radio Ga Ga', plus an instrumental alternative of the same song and 'I Go Crazy'.

A video has been shot to accompany the single at *Shepperton Studios*. Taking in four stage sets, it's a sci-fi spectacular featuring a cast of 400 in a futuristic city setting.

The band's new LP, **'The Works'**, is to be issued on January 30. Co-produced by Queen and **Mack**, it was recorded at *Musicland Studios* in Munich. Queen are likely to start a world tour early in the Spring.

■ **DIAMOND HEAD** have parted company with bassist **Mervyn Goldsworthy** (*'musical differences'* is the official reason). He's been replaced by session man **David Williams**, who will make his debut with the band on their forthcoming UK tour, dates for which are as follows: Dublin, SFX January 19, Belfast, Ulster Hall 20, Bangor, University 27, Redcar, Bowl 29, Manchester, UMIST February 1, Preston, Clouds 2, Sunderland, Mayfair 3, Aberdeen, Ritzy 5, Edinburgh, Coasters 6, Glasgow, Penthouse 7, Ayr, Pavilion 8, Folkestone, Lees Cliff Hall 10, London, Marquee Club 11/12/13, Sheffield, University 14, Cardiff, New Ocean Club 16, Leicester, University 17, Nottingham, Sherwood Rooms 18, Dunstable, Queensway Hall 19.

A new single, **'Ishmael'** b/w **'Need Your Love'** (both taken from the 'Canterbury' album), is to be issued on January 27 through *MCA*.

■ **INTERNATIONAL HEROES** have sacked guitarist **Gary Wallace** and keyboards player **Roger Periam**. They've also lost vocalist **Mickie Shaw** and bassist **Paul Douglas** due to disagreements over image.

This leaves drummer **Dave Maile** on his own. The man has been penning new material with ex-International Heroes singer **Ricci Wright** and he hopes to find replacements for the departed quartet as soon as possible.

Anyone interested in filling one of these slots should either phone Maile on **0945 582952** or else send a demo/photo/biographical details to: **54 Kirkgate St, Wisbech, Cambs, PE13 3QZ.** There are plans for the revamped IH to record an LP at *Madhouse Studios* in Luton for release on *Sally-Ann Records* in April. The style of music is said to be in the **Mott The Hoople/Ian Hunter** mould.

■ **'ROCK FROM HELL'** is the title of a new German compilation album released by *Noise Records*. The track listing for this **Dome-esque** collection is:

Side one: **'Run, Baby, Run' – S.A.D.O, 'Violence'/'2000 Light Years From Home' – Grave Digger, 'Break It Up/'Can't Stand It' – Railway.**

Side two: **'Tyger In The City'/'The Band Is On The Road' – Iron Force, 'Burning' – Rated-X, 'Chains & Leather'/'Adrian' – Running Wild.**

■ **BARON ROJO** are to record a live album in Madrid on January 25. It's to be produced by **Chris Tsangarides,** however we've no more details on the project.

■ WHAT WENT wrong with the **Killer Dwarfs** LP? Recently, producer **Chris Tsangarides** played a tape of demos he'd done with the band at *Phase One Studios* in Toronto to a couple of passing *Kerrang!* scribes. And it has to be said the tracks sounded far superior to the finished vinyl versions.

In particular, the renditions of 'Are You Ready?' and 'Time To Move On' showed scarcely any similarity to the tunes which finally crept out on record. They came across as brighter, better arranged and far more commercial than the **Doug Hill**-produced album dirges. So, why did *Attic Records* elect to ditch Tsangarides in favour of Hill? The man himself is at a loss to understand, so perhaps the good people at the Canadian label could enlighten us?!

■ **JUDAS PRIEST** release their latest *CBS* album, **'Defenders Of The Faith'**, on January 20.

Produced by **Tom Allom,** it was recorded in Ibiza and mixed in Miami. The track listing is:

Side one: **'Freewheel Burning', 'Jawbreaker', 'Rock Hard, Ride Free', 'The Sentinel'.**

Side two: **'Love Bites', 'Eat Me Alive', 'Some Heads Are Gonna Roll', 'Night Comes Down', 'Heavy Duty', 'Defenders Of The Faith'.**

'Freewheel Burning' is to be issued as a single on January 13. There will also be a 12" version of the single put out a week later. This will feature live renditions of **'Breakin' The Law'** and **'Another Thing Coming'**, recorded at the Us Festival.

■ **DI'ANNO,** THE band fronted by former **Iron Maiden** vocalist **Paul Di'Anno,** have signed a deal in Japan with *King Records*. The label will be releasing the group's debut album in March. Prdouced by former **Sad Café** member **Ian Wilson** at *Rockfield Studios* in Wales, it's titled **'Two Swimmers & A Bag Of Jockeys',** which is apparently Cockney rhyming slang for fish and chips! As yet, Di'Anno have no recording deals outside of Japan.

The band's present line-up is Paul Di'Anno (lead vocals), **Lee Slater** (guitar/backing vocals), **PJ Ward** (guitar/backing vocals), **Kevin Brown** (bass/backing vocals), **Mark Venables** (keyboards/backing vocals). At present, they are without a permanent drummer.

(N)EC LIVIN'

■ **GENESIS (PHIL COLLINS** pictured above) bring their new stage set, complete with a state-of-the-art lighting rig to Britain for five shows at Birmingham, *NEC* in late February. These are expected to be the only gigs performed by the band in Europe during 1984.

In order to satisfy the nationwide demand, 50 per cent of the tickets on each night have been allocated to different areas of the UK as follows:

February 25 – Scotland, North East England.
26 – Manchester, Liverpool.
27 – South Wales and The West of England.
28 – London and the Home Counties.
29 – Birmingham and the Midlands.

The last two concerts will be in aid of the **Nordoff-Robbins Music Therapy Centre Ltd** and the **Prince's Trust.**

Tickets are on sale now, priced at £8.50/£7.50, and are available from the following outlets: Bristol – Virgin Records; Birmingham – Cyclops Sound; Cardiff – Spiller's; Edinburgh – Usher Hall; Hanley – Mike Lloyd Record Shop; Lincoln – AW Associates, The Box Office; Liverpool – Royal Court theatre box office; Manchester – Piccadilly Records; Newcastle-Upon-Tyne – Virgin Records; Nottingham – Way Ahead; Reading – Ticket Shop; Stafford – Lotus Records; London – Keith Prowse and usual agents. In addition the *NEC* will accept credit card bookings on 021 780 2016.

■ **MERCYFUL FATE** have been confirmed as the support act on **Manowar's** forthcoming British tour.

■ **SATAN** HAVE issued a belated apology to all their fans for cancelling a planned gig at the *Royal Standard* in Walthamstow on November 27. Apparently guitarist **Steve Ramsey** had broken his arm just prior to the band's early Autumn tour of Holland and after soldiering on for a couple of Dutch dates, he was forced to take an extended rest. And Ramsey's arm was still in plaster when the above London gig (scheduled to occur immediately after the Holland jaunt) came around.

■ **PETE TOWNSHEND** has officially left the **Who.** In a recent statement, the legendary guitarist revealed that he would neither tour nor record again under the Who banner.

Townshend will now pursue a solo career and intends to record a new album during '84.

As yet no word has filtered through on whether **Roger Daltrey, John Entwhistle** and **Kenney Jones** will be carrying on as the Who. However given the central role always held by Townshend, this would seem unlikely.

ROUGH 'N' READY

■ **SPIDER** (ABOVE) release their new album on March 2. It's their first for A&M and is titled **'Rough Justice',** produced by **Chris Tsangarides** (above, second from left).

The band issue a single on February 17, with **'Here We Go Rock 'N' Roll'** on the A-side and **'Death Row'** on the flip – both tracks will also be on the LP. There's also to be a 12" version containing a bonus cut, namely **'I Just Want To Make Love To You'**, which won't be on the album. Spider will also be announcing a major UK tour in the near future.

■ BRISTOL BAND **Bronz** are to support **Hawkwind** on their forthcoming UK tour. The band recently acquired a new vocalist in **Max Bacon,** formerly with **Nightwing.**

■ **VENOM** ARE likely to play a series of gigs during February. Called 'The Seven Dates Of Hell', the tour is expected to visit Austria, France, Switzerland, Germany, Holland (with **Metallica** as support) and *Odeon Birmingham.*

The trio issue a new single on January 20th. Released on *Neat,* it comes in both 7" and 12" forms. The former features **'Warhead'** and **'Lady Lust'** and comes in three different picture bags. The 12" version (available with one sleeve only) contains an extended rendition of 'Warhead', 'Lady Lust' plus **'Seven Gates of Hell'.**

The new Venom album, **'At War With Satan',** is to be released in late February.

■ IT SEEMS as if there have been a few problems recently in the **Kiss** kamp. Apparently, the band actually sacked **Vinnie Vincent** just prior to their present US tour due to a disagreement over musical direction. In fact Kiss auditioned several potential replacements, including **Kevin Carlson,** rhythm guitarist with **Aldo Nova's** band. However, the band look to have patched up any differences with Vincent, who at the time of going to press, was back in favour and busily rehearsing for the American trek.

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POWER TO THE PEOPLE

"I think we're good enough at what we do to make our impact more widespread," Accept's WOLF HOFFMANN (below) tells HOWARD JOHNSON.

'HERE I go again on my own!' Not quite; with 'Daddy Cool', Ray Palmer, hauling lenses (two) and bottles of spirits (considerably more) through customs, the thought of yet another trip to Germany brings on a pretty nauseating feeling that goes belly deep.

Don't get me wrong, journeying at the beck and call of the world's rock 'n' roll *'haut poli'* is one of the tastier compensations for much of the crap that goes down in this mucky business, but by some quirk of fate (does the man up there still resent Hitler so much?) things always go strictly downhill when Germany's on the agenda. First time was over 12 months ago when *der* Palmer and I travelled a bum-numbing 18 hours overland to meet up with Accept for a front cover story and ended up paying our night's hotel bill – the cheapest front cover in history! Second time was zooming up and down in planes all over Deutschland trying to collar those 'terribly nice chappies' (sic) Saga for an in-depth interview. There are times you'd rather forget, y'unnerstand!

There's a fundamental difference this time around, however, and she appears when we land at Hamburg's main airport – Gaby Hauke, Accept's manager and a real character. Diminutive yet dynamic, older than she'd have you believe (sorry luv!), loathed by business maniacs the world over but thoroughly stubborn and probably a damn good manager, it is this tiny bundle of dynamite who has pulled a shabby outfit up by the scruff of the neck, kicked its collective ass and, by sheer hard work, set it on the brink of international superstar status!

When we travelled to interview Accept last time, they

Pic Ray Palmer

were incredibly untogether as a unit, surprising when you consider that they'd just released what are, to my mind, their most stunning vinyl moments in the barnstorming 'Breaker' and the marvellous 'Restless And Wild'. They knew not of *Kerrang!*, had no conception of the importance of press and, as a whole, seemed pretty disinterested. This wasn't documented last time around because it was vital they should be given the break they deserved. Now, things are so much more professional, more organised and more threatening to the portals leading to rock 'n' roll fame and fortune.

By Gaby's own admission Accept are a difficult bunch to keep under control, each one of the five members (pin-up geetar hero Wolf Hoffmann excepted) being blessed (?) with an unpredictable teutonic personality that blows hot and cold like a faulty flue in a sauna. But she rules the roost with a deft combination of iron rod and motherly concern. Basically, it works!

Following our arrival in Hamburg, Ray and I are treated cordially by Gaby who whisks us off to the band's hideaway hotel. Mode of transport is Accept's customised touring mini-bus, a vehicle impressive enough to cause veritable palpitations within Arthur Daleyan dodgy used-car dealer circles. Tastefully embossed with the new album title, 'Balls To The Wall', in shocking mauve (there should be a treat in store when our boys in blue clap eyes on it during Accept's UK tour in January), the usual touring trimmings are set at our disposal for the duration of the journey.

It's at this moment that Gaby organises an airing of 'Balls To The Wall', my first aural acquaintance as it 'appens with the new work and, to be perfectly honest, it's not the happiest of encounters. Tired after flying in and in need of nourishing sustenance, it has to be admitted that I actually *fell asleep* while the tape whirled its merry way to conclusion (quite an achievement that – sleeping through Accept!)

The Metallic muscle which wafted through to the cerebral area just didn't quite kick up the storm I'd anticipated. As Accept's staunchest advocate it came as something of a disappointment, mighty and musical for sure, but lacking the 'Jaws'-style bite of a 'Restless And Wild'. Subsequent listenings upon my return home have led me to the conclusion that 'Balls . . .' is a fine album of course, but lacking a little of the utter brilliance of some of the band's previous output. By jingo, it felt a mite awkward and left me looking forward to the next day and the show, which was to be my first live experience of the bulldozing strength of Accept!

Pleasure and pain, one without the other is rare and this is no exception. The gig is to take place in a deserted brick factory near Lübeck, one of those godforsaken places absolutely miles from anywhere or anything that remotely resembles civilisation. As the band need a full day to set up and pose for pictures with Palmer roping in barbed wire and flames-a-plenty in his usual wacky way, it's an early start with much clicking of heels (sorry!) Sheesh, it's cold enough to make you take up jogging, and a whole day of it is worse for the body and soul than visiting the *Marquee* and failing to spot Neil Murray – a real shock to the system!

We leave an empty hall early evening to grab a bit to eat and, upon our return, enter what seems another world. Crammed to capacity with wild German youths either ready to fall over in a state of blind inebriation or rock out with a loopy vengeance (quite a few choose the former!), the atmosphere in the hall has hotted up a good few degrees and is pretty much what you'd expect at yer average UK gig. Accept's audience consists, hardly surprisingly, of straight down the line hard-core Metal heads who no doubt know every chord and every lyric, who punch the air not because they think they ought to but because they *need* to, and who give the band a vociferous reception.

The familiar German folk strains of *'Hi-de-hi-do-hi-da'* penetrate the darkness from an immensely powerful PA and then suddenly Accept are bathed in light, steaming into 'Fast As A Shark' with an intensity that can only be described as awesome!

Despite bassist Peter Baltes tumbling headlong while performing one of his manic leaps, there's nothing to detract from the power that is the essence of Accept in the raw. Diminutive vocalist Udo Dirkschneider stands centre stage, decked out in army regulation khaki, bending his black *bratwurst* of a truncheon in ominous fashion (no-one dares jump on stage here!) and urging his volunteers on with a demonic screech that is very much an integral facet of Accept's sound.

To his left, Wolf Hoffmann cuts archetypal guitar hero poses, which isn't too surprising in view of his flowing blond locks and decidedly Germanic good looks, pouring out bombastic yet fluid riffs and solos from the core of his obligatory Flying 'V' with the certainty of a man on top. Baltes, on his right, cavorts about with gay abandon and infectious enthusiasm while Hermann Frank concentrates on cranking it up past bleeding point, limiting himself to the occasional forward foray and gesticulation. Behind this exciting out-front foursome, obscured by an impressive arsenal of drums and cymbals, Stefan Kaufmann puts his heart and soul into pounding out those authoritarian beats which hold the band so stoically in order, no doubt looking as sullen as ever!

It's all top-notch fodder, and the show certainly increases my own personal Accept enthusiasm. As far as out 'n' out, no bulls**t Heavy Metal is concerned, this act has few peers! Each and every song sounds tried, tested, tough and tasty, as 'Breaker', 'Midnight Highway', 'Restless And Wild' (with its hilarious macho chorus chant) and 'Princess Of The Dawn', to name but four numbers, race past in a haze of rock power and indelibly stamped melody. All of the new numbers stand up to live scrutinization, with the exception of the pretty tedious 'Fight It Back'. 'Love Child' burns like a Welsh holiday home, 'London Leatherboys' smokes like le Baron's ears behind a

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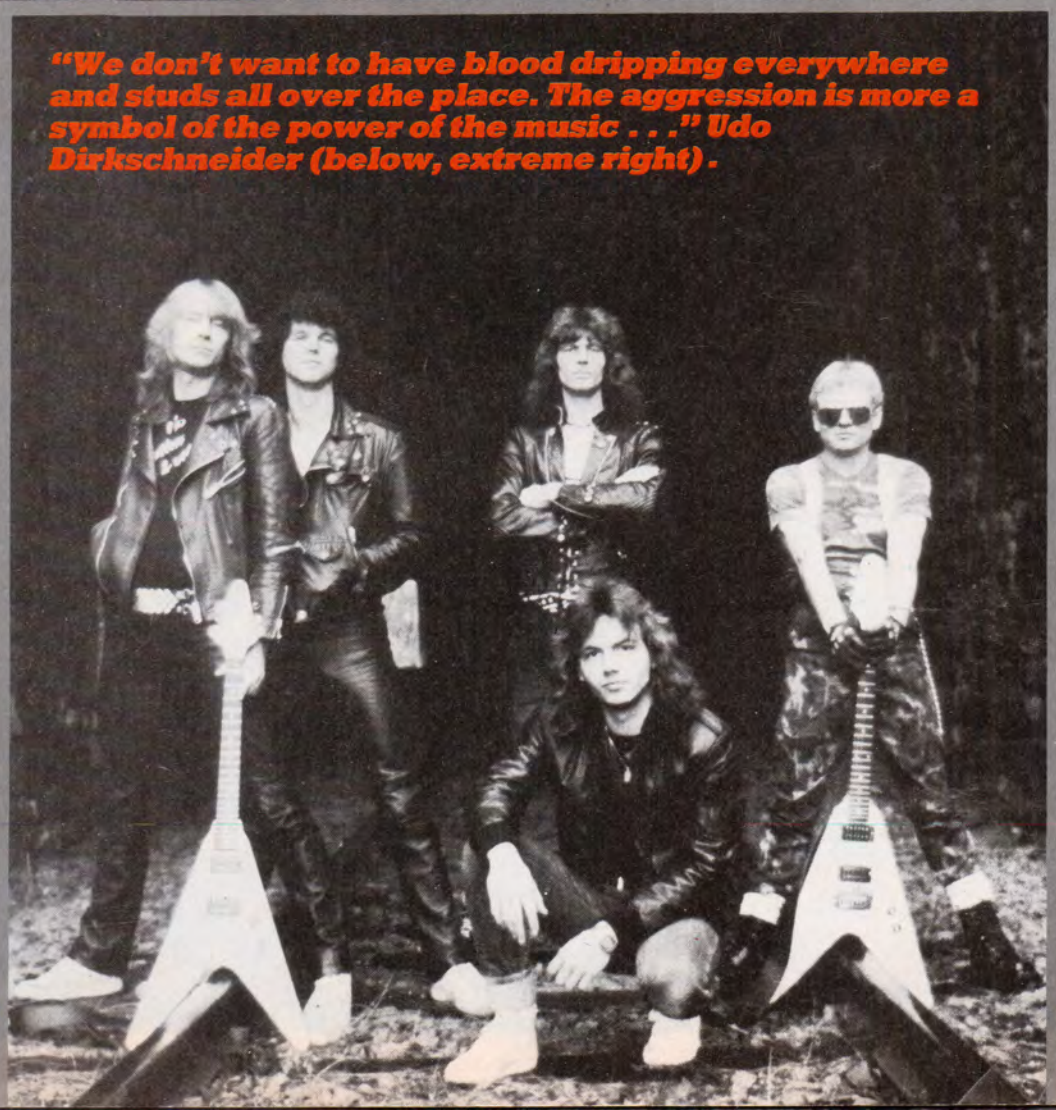
"We don't want to have blood dripping everywhere and studs all over the place. The aggression is more a symbol of the power of the music . . ." Udo Dirkschneider (below, extreme right).



Pic Ray Palmer

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typewriter and 'Balls To The Wall' itself threatens to suffocate you with its apocalyptic message and claustrophobic intensity. I can't think of a better way to go!

Overall, it's a devastating show, ample proof to trendy cynics of the *bona-fide* power of the best of Heavy Metal music! There should certainly be few problems when Accept take to this isle for their six-date tour. Admittedly, they've already ruffled the feathers of a fair few punters with their recent cancellations – it's hardly the best way to garner favourable reaction on your *first* UK headlining tour – but I reckon the quality of the music will swing things their way, even if the reason given for the gigs being pulled (vocal problems) is pretty lame. Udo's voice was fine at this gig and the album only comes out in the UK in January. Put two and two together and you get six – dates in January that is!

Back at the hotel, Hoffmann and Dirkschneider appear relaxed, if a touch bored at the thought of another interview. Wait till you hit the American Midwest after six months of touring guys, then you'll really know what a pain it is! The usual lingo problems take a certain toll but the important factors surface. Like the *CBS* deal, for example. Wolf:

"We signed a deal with Dieter Dierks here in Germany as we told you when you were here last year, and it took about eight months to sort out a record deal. It turned out to be *CBS* and we're all really happy with the situation. It's almost worldwide rights and they've got us for all the important countries. 'Balls To The Wall' is pretty much a simultaneous worldwide release, and what pleases us is the artistic freedom we still retain. *CBS* haven't tried to influence us at all so there's no change of musical style."

No, it's still very much earthshaking no-compromise rock 'n' roll. It makes me wonder about the lyrical angle of 'Balls To The Wall'. It's hardly subtle, is it? Hardly airplay-orientated?! Wolf again:

"*CBS* actually like the lyrics because we explained to them the concept of what we're doing. It's the first time that we've taken any real interest in our lyrical content. All we ever wrote about before was hell, angels and motorbikes – that kind of s**t – but we're really trying to say something now. We've thought a bit more about what we want to say, equating 'Balls To The Wall' with the situation of the world's oppressed people and with our own situation regarding various record companies who've f**ked us around."

"We don't want our standpoint to be seen as purely aggressive," adds Udo. "We don't want to have blood dripping everywhere and studs all over the place. The aggression is more a symbol of the power of the music. We want to have fun and we want to have a good time too."

Wolf is quick to pick up on the point . . .

"Our biggest problem is the constant comparison between ourselves and the other bands that are big in Europe, bands like Raven and Venom. We hate that kind of thing. Their music is dark and sometimes demonic and I don't believe that ours comes into that category. We're totally different in terms of style and presentation."

Udo: "Kids in Holland and Belgium are really into the loudest and the fastest bands and I don't think they're too critical. We like to keep a lot of melody within the structure of everything we do. We want songs that people can follow, not just three minutes of pure white noise!"

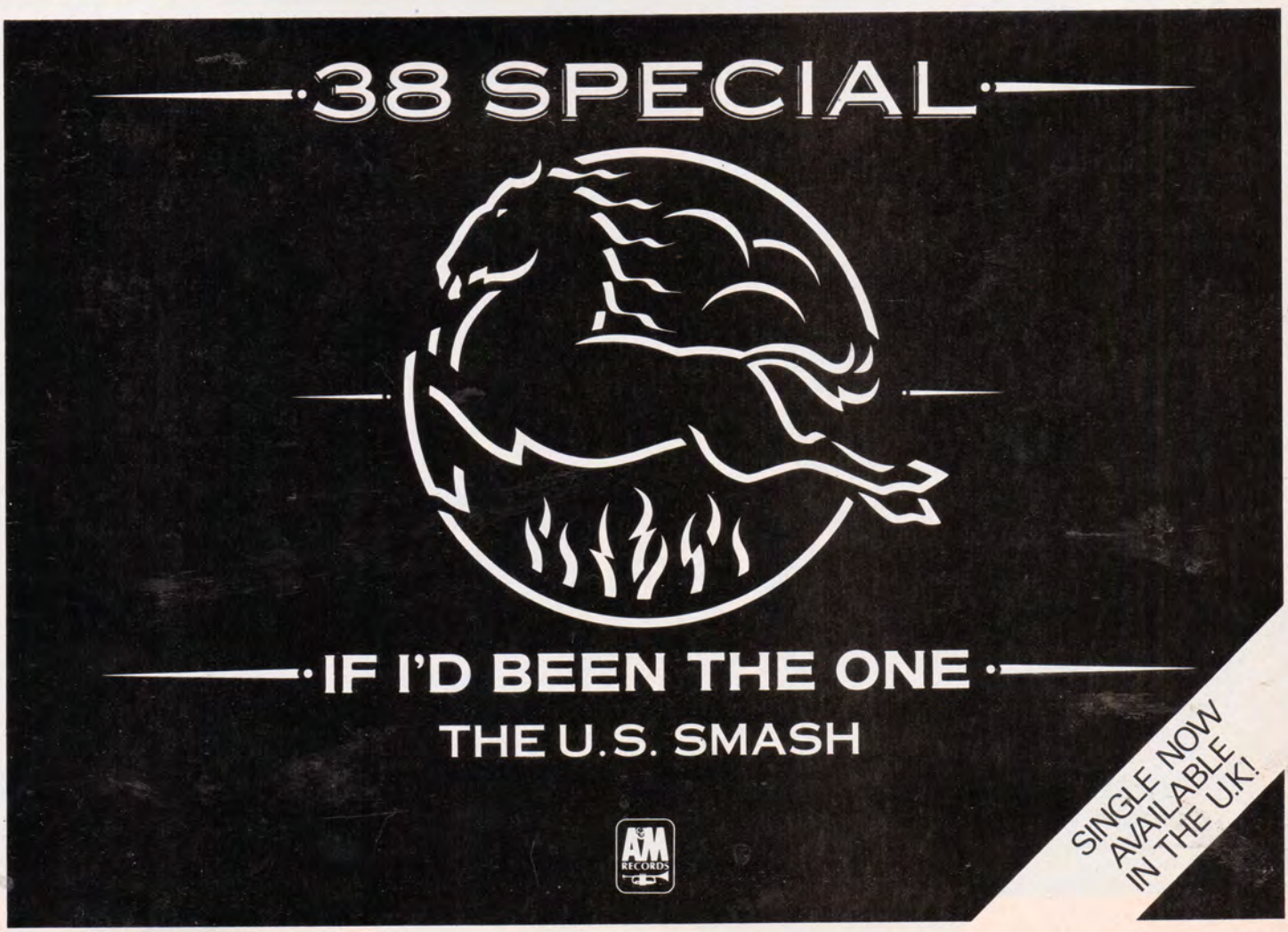
Yet it seemed for a time that Accept music really wasn't what the lead singer wanted at all. Rumours about his departure from the ranks were rife, but he's still here, quietly knocking back another *schnapps* . . .

"At one stage, I thought I was tired of touring. I did some production work with Raven and enjoyed it so much that I wanted to do more. I intended to quit but the way things went with *CBS* cleared up some of my doubts, so here I am. We're more interested in looking to the future because together we are strong. When you're starting to have some success why go and ruin everything?! I can do my own projects when time allows so we won't go changing a winning team!"

And that winning team is certainly looking forward to spreading the Accept gospel far and wide. Wolf:

"We're definitely looking to broaden our appeal from now on. We want to gain some recognition amongst Journey and Saga fans as well as with the guys who wear Motorhead patches on their backs. It's not really satisfying enough to appeal solely to the out 'n' out Heavy Metal audience. I think we're good enough at what we do to make our impact more widespread!"

They've waited a long time to do just that. If anyone can make genuine Heavy Metal appealing, then it's *got* to be Accept!



PALLAS

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HARVEST

WANDERING STAR

"If you really want to get something great together you've got to keep looking for it," says GARY MOORE. NEIL JEFFRIES reckons his search might be over. . .

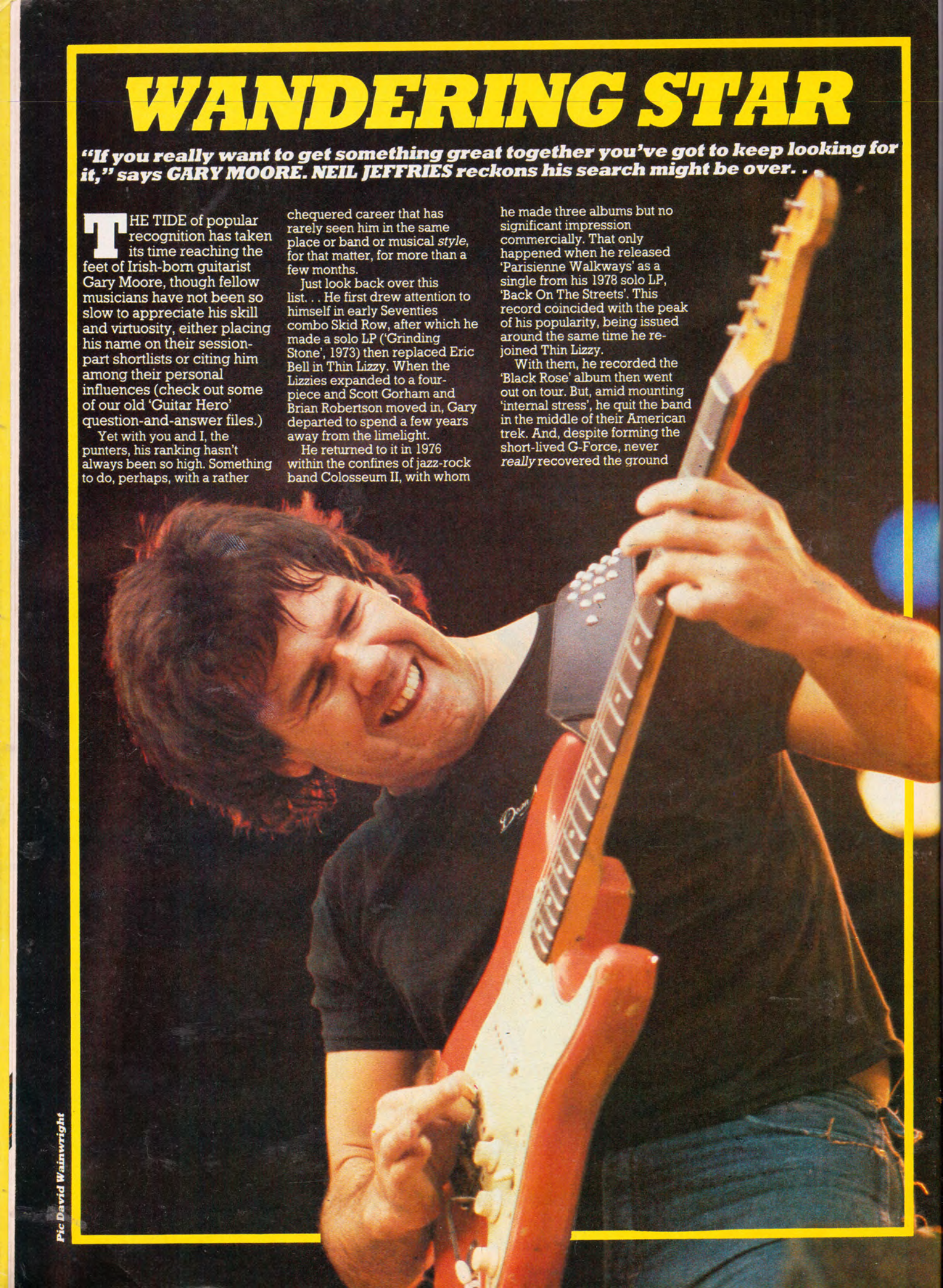
THE TIDE of popular recognition has taken its time reaching the feet of Irish-born guitarist Gary Moore, though fellow musicians have not been so slow to appreciate his skill and virtuosity, either placing his name on their session-part shortlists or citing him among their personal influences (check out some of our old 'Guitar Hero' question-and-answer files.)

Yet with you and I, the punters, his ranking hasn't always been so high. Something to do, perhaps, with a rather chequered career that has rarely seen him in the same place or band or musical *style*, for that matter, for more than a few months.

Just look back over this list. . . He first drew attention to himself in early Seventies combo Skid Row, after which he made a solo LP ('Grinding Stone', 1973) then replaced Eric Bell in Thin Lizzy. When the Lizzies expanded to a four-piece and Scott Gorham and Brian Robertson moved in, Gary departed to spend a few years away from the limelight.

He returned to it in 1976 within the confines of jazz-rock band Colosseum II, with whom he made three albums but no significant impression commercially. That only happened when he released 'Parisienne Walkways' as a single from his 1978 solo LP, 'Back On The Streets'. This record coincided with the peak of his popularity, being issued around the same time he re-joined Thin Lizzy.

With them, he recorded the 'Black Rose' album then went out on tour. But, amid mounting 'internal stress', he quit the band in the middle of their American trek. And, despite forming the short-lived G-Force, never *really* recovered the ground



Pic David Wainwright

he'd lost until the release of last year's 'Corridors Of Power' album.

It was whilst in the studio recording the follow-up ('Victims Of The Future') that I spoke to him. Clearly, he was more comfortable than he'd *ever* been, able at last(!) to see a straight path ahead of him towards the most consistent and successful portion of his career yet.

Since we spoke, however, bassist Neil Murray has left (his replacement is Craig Gruber) and this is *not* the Gary Moore Band of 12 months ago. Lead singer John Sloman moved on some time back and was subsequently followed by keyboards-man Don Airey. John was not replaced directly, with lead vocals being taken over by Gary himself and new keyboards/rhythm guitar recruit Neil Carter. Having toured with Gary in the States when he opened for Def Leppard back in June and July, Neil already has on-the-road experience with the band whose final member is, of course, drummer Ian Paice.

Gary was anxious to play down the idea of it being a new band, though, explaining that John had gone back to concentrating on his solo career "as we kind of knew that he would."

Later he continued:

"Now we don't have that terribly uncomfortable thing of just where he had to fit in; what he should do onstage after he'd sung and I was playing a long solo. Did he walk around, shake his arse or whatever? I think he felt very uncomfortable with the whole thing."

Those who saw the band will remember that, for many of the numbers, Gary took the mike and John was forced to walk off, shake a tambourine or sit behind his own piano. Not an ideal situation. Listening to live tapes enlightened Gary. . .

"I thought: 'Well, John's not any more comfortable singing these songs than *I* am'. So I realised there was no point in having a singer who's not going to do it better than I could.

"Also, as a songwriter, you envisage the way you want your songs performed. If you don't hear them being performed that way you get very picky and say: 'Why don't you sing them like *me*?' But if you're saying that then you quickly get to thinking: 'Why don't I just sing them myself?'

"So I have to hope my voice will improve and catch up with the playing side of things. I have to work harder at that than the guitar playing to get them on the same level. But it's good, because it's like learning a new instrument. It's exciting.

"A year ago I wouldn't have attempted doing it on the road, I didn't feel confident enough. But being in the studio was a totally different thing, there you can take your time. Now, I'm having to consider myself a serious singer. It's not just a few throwaway vocal lines anymore, I have to be a perfectionist about it.

"Really, I've been singing for only just over a year, but I've been playing guitar for 15! So I've just got to keep working at the singing to gain more experience. It's worth pursuing to get on top of it. Eventually, onstage, the playing becomes natural and you start singing without thinking about what your fingers are doing. When it gets to that point it's OK!"

You enjoy the challenge then?

"Oh yeah! I think that's what keeps me going at *anything*. If there's a challenge, I'll always try to rise to it as opposed to backing away!"

Can't Neil Carter help you with some of the lead vocals?

"Err. . . we're sort of working that out at the moment. He *has* got a strong voice. Onstage in America, he did some of the lead bits that I did on the last album and those were quite good. He has a similar type of voice to me and listening to some of the tapes of those gigs, you don't always know who's singing what! It's weird!"

How did he come to replace Don Airey, then?

"At the time of going to the States, Don was a bit undecided as to whether he wanted to work with me or Ozzy Osbourne. I think Don likes working with people who are a bit more famous so he went back to Ozzy. Ozzy and I keep having arguments – he'll say: 'Do us a favour! *You* have him!' And I say: 'No! *You* have him!' It's like that. We're not fighting over him anymore, we're trying to palm him off on each other!

"I just got fed up hanging around so I replaced him. And, as it turns out, it's been a very good move. Although Don is a good keyboards player, he's got the wrong kind of approach. When we worked together in Colosseum II we needed a great *technical* player and he worked great. Now I need more of a rock'n'roll player – a straightahead accompanying player.

"That's what's great about Neil Carter. He approaches the keyboards with the understanding of a guitarist, and plays nice fat chords. Whereas a lot of classically trained players try to put in bass and top-line parts all at the same time and it tends to sound a bit muddy. You end up using keyboards on songs that don't really need them. Now I have the luxury of saying: 'Look – we don't need keyboards on this one, why don't you play guitar, it sounds much better'."

So with this set-up, the band entered Ladbroke Grove's 'new' *Sarm West Studios*, (actually the rebuilt *Island Records'* complex in the heart of North-West London's reggae-land!), and begun work on the new LP. After three weeks working on backing tracks, the group moved to *The Townhouse* to finish off. Once again, American producer Jeff Glixman was at the helm.

"The album's got a very *dingy* sort of feel about some of the tracks", reveals Gary. "It's quite *doomy* in places. The track 'The Law Of the Jungle' is supposed to put across a comparison between living in the jungle and living in a modern city. It sounds really corny I suppose. . . *and it is!*. . . but it's about how dangerous it is to live in a city these days. There's also a track called 'Hold On To Love' which is the single."

Who's written the material?

"This time it's been more of a co-operative thing. Neil Carter and I have written a couple of things together which I feel are really strong. The material on this album is potentially a lot stronger than that on 'Corridors Of Power', because I feel I've avoided a few of the pit-falls that I fell into on that last record.

"Neil Carter has been very good like that because he's helped balance things out a little bit. We've written one track together called 'Empty Rooms' which is a slow number. But it isn't a 'sweet' sounding slow song like, say, 'Falling In Love With You'. I've managed to stay away from the 'lovey-dovey' type songs this time, I think."

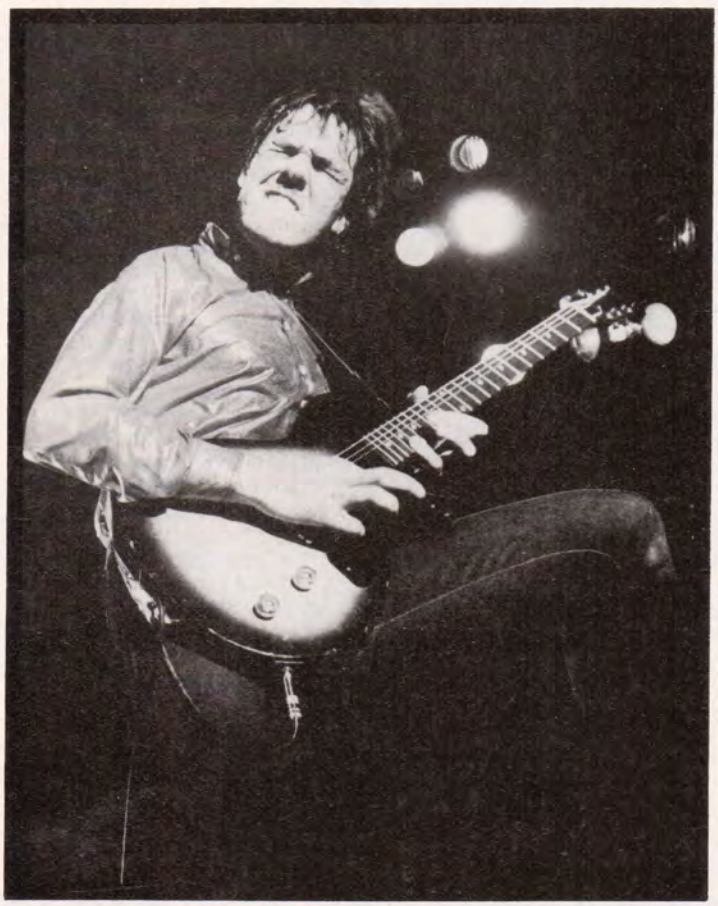
Are those the pitfalls that you spoke of?

"Yes. Although I like playing slower stuff, I think on the last album there was a little bit too much of it. This time around it's going to be a much *harder* sounding record. It's gonna be a lot more *moody!* Even if the subject of love comes up, it's dealt with in a much *darker* way. None of this: *'I love you baby. . .'*, just more of the bluesier and lonely side of it. It's going to be quite different, with a much heavier sound."

I seem to recall that interviews at the time of 'Corridors . . .' had you suggesting you might want to follow that softer approach, though. . .

"I don't think I said that, rather that I wanted to avoid the mainstream Heavy Metal thing. That's great in its place, but so many people do it so well, I think I've just got to be what I am. . . and I'm *not* strictly an HM guitar player.

"I think I've got to develop in my own way, instead of trying to fit into that whole headbanging thing. I would get bored if I had



GARY MOORE: "I can't just go on when things aren't happening for me." (Pic George Bodnar).

CONTINUES OVER

FROM PREVIOUS PAGE

to play that way all night – I do like to put some light and shade into the music – and I think people would get bored *listening* to me play that all night, frankly.

"They do appreciate some of the things we do onstage like 'Wait Until Tomorrow'. When we recorded that, people said: 'No! Don't put that on the album. It's crap!', but now it's one of the best received songs in the live set. Yet it's very slow. If you reach people on an emotional level, whether it's a heavy or a very soft thing, they'll respond to it. You can't really predict things like that. . ."

Is your imported live album recorded at the *Budokan* ('Rockin' Every Night – Gary Moore Live in Japan' to quote its full and correct title) going to get a proper British release?

"That was made purely for the Japanese market, although *Virgin* have brought in a limited number, and sold them all really quickly. But it wouldn't have been fair that soon after 'Corridors Of Power', to say: 'This is a new album,' because it wasn't. Half the stuff was on 'Corridors' anyway, so I think it would have been a bit of a rip-off to the English fans to just turn around and bring out a bunch of stuff that they'd already heard. . . and claim it was a new Gary Moore album.

"Obviously, a lot of people wanted to get hold of it, and it *is* expensive, but I think it's better to wait until the next studio album is out and *then* maybe do a proper live album for England."

What are the other two Japanese imports (on *Jet*) that have recently surfaced – 'Dirty Fingers' and 'Live At The Marquee'?

" 'Dirty Fingers' is the studio album that I recorded *years* ago with Tommy Aldridge, Charlie Huhn and all those guys. *Jet* chose not to release it at the time but, because we've had a lot of success in Japan lately, they've decided to capitalise on that and stick it out (he sighed bitterly), like I always knew they would. Thieving bastards!

"I'm really pissed off with it. . . it's three years on now and the production on that album sounds like a *joke*. For one thing it wasn't even finished properly. It has only rough vocals – there's rough guitars *too* – rough mixes on *everything!* It's a real shame that they didn't let me finish it *at the time*.

"But they don't give a s**t. All they want to do is get it out, it won't cost them anything to do that, put a really horrible cover on it, and watch it sell 30-40,000 copies and make some dough. It doesn't matter to them that it's not going to help my reputation in Japan – putting out inferior product like that."

Jet did actually release three songs from it as an EP in Britain (featuring the original 'Nuclear Attack', 'Run To Your Mama' and a cover of The Animals' 'Don't Let Me Be Misunderstood'.)

"I mean, I was pleased with the songs on it, but I would have liked to have at least finished the mixes before letting people hear it. Cos it's a bit embarrassing the way it is now. In all the Japanese interviews I've done, I've made it clear that it was put together a long time ago and that it wasn't my wish to release it now.

"Also, they've got some live material from the *Marquee* from the same period which, again, isn't finished properly."

I explain that that particular collection is in the import racks already. . .

"Could be. . . they work pretty quick those *Jet* people – except when you wanna get some money off them!! That's just the way they are, nothing I can do about it. It's just sad that there's gonna be five Gary Moore albums out in a year in Japan. Talk about over-playing yourself!

"I'm doing something different, hopefully better now. Yet I have to be exposed to that. Dragging up the past. In a way, though, you have to take it as a sign that things are going well for you."

As indeed they are. Both the studio and live records have gone gold in Japan which is the band's best territory, while, back in Britain, Gary can also be heard on Greg Lake's 'Manoeuvres' album. He wrote, or co-wrote, three numbers on side one and plays on "most of them" on that side. When did he record those contributions?

"For the last ten years! No, my bit was done early in '82. We went into *Air Studios,* London, in February and started working on the backing tracks. Then he brought in a different drummer cos he'd been having trouble with some of the drum parts, and it got really dragged out. I went off and did 'Corridors' then came back to do some guitar overdubs. But it took him a year-and-a-half to finish it. He couldn't make up his mind what he was doing.

"So it has a whole hotch-potch of songs on it. There's some from the States with guys from Toto playing on them. Those were done even before I started working with him on his *first* album. That's about three-and-a-half years ago."

How did you originally get involved with Greg?

"Purely as a session thing. I went down after he'd been having trouble with some guitar parts. He got his manager to call me up and I jumped at it, especially since I'd heard somebody else couldn't do it!! I wanted to try it! But it was no big deal at all, it was just a real simple part.

"But I think he was impressed because I was booked to start at 12 O'clock or something, yet I got there at 11.30 and was finished by 11.45!! So he said: 'Hey! Wait a minute, where are you going?!'

"Then we sat down and talked. Greg has this way with words – he'd make a great politician – cos he's very good at convincing people that what he thinks is right! So, before I knew it, I was in a band with him, although we only did one tour in Britain then spent a while in America."

See what I mean! Jumping from band to band, session to session – your career has been a little like that hasn't it? Have you got itchy feet?

"Not now – I washed them this morning! But I haven't jumped around in the last couple of years; that kind of thing gets exaggerated. It's just that I've got definite ideas about what I want to do and when I get into a situation where someone in the band, for whatever reason, isn't performing as well as they should, then I do something about it. I either get out or else they do.

"I can't just go on when things aren't happening for me. I don't believe in wasting time – life's too short. If you really want to get something great together you've got to keep looking for it.

"So I'm happy now to have my own career. This is really the best thing I've *ever* done for myself. I'm in control of it and I'm also together enough now to be able to handle it. It's not like a big *power* thing. I just like to be in control in the sense that. . . I wouldn't like to think that somebody else who isn't qualified, was making decisions for me.

"Five, ten years ago I wouldn't have had the confidence to handle the pressures, but now I've taken my time finding the right band, the right manager, the right record company etc. So everything fits together properly."

Judgement on whether Gary Moore is right can be made on January 30 when 'Victims Of The Future' is released on *Ten Records* and five days later in Cardiff the Gary Moore Band begin a second "mammoth world tour", moving on through Europe to the States and, eventually, Japan.

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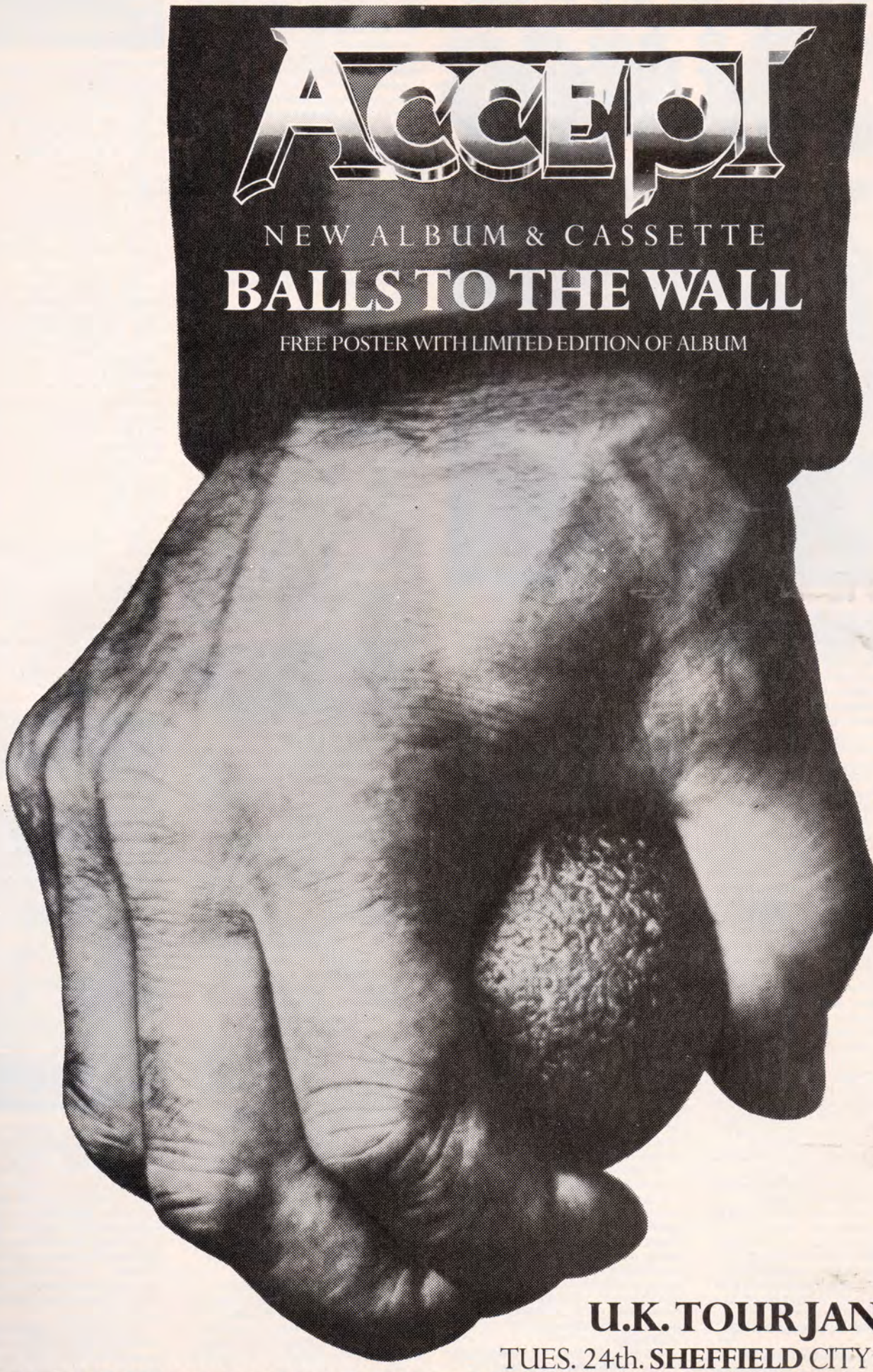

U.K. TOUR JAN. '84

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WED. 25th. **NOTTINGHAM** ROCK CITY · THURS. 26th. **MANCHESTER** APOLLO
FRI. 27th. **NEWCASTLE** CITY HALL · SAT. 28th. **BIRMINGHAM** ODEON
SUN. 29th. **LONDON** HAMMERSMITH ODEON

Portrait

ALBUMS

THE PRICE IS RIGHT

LISA PRICE: yes, yet another Canadian/Suterian female vocalist.

LISA PRICE
'Priceless'
(Mirus MRG60002 import)

ON THE whole, Canada doesn't seem to be producing as many outstanding new talents as it did a couple of years ago though there are honourable exceptions of course, and not just Lee Aaron – but you can always rely on their female vocalists being something special; Lisa Price is no exception. In terms of parallels, she's closer to Luba than Lee Aaron (although the latter's ex-Wrabit guitarist, John Albani, is featured in the grooves), with a more archetypal North American AOR feel than the aforementioned Lee.

The six tracks on this mini-album are all outstanding, so it's doubly ironic that it originally failed to pick up a Canadian release and has emerged on an independent label based in Cleveland, Ohio. Blessed with a Paul Gross production and featuring a cast list including the likes of Albani, Bernie La Barge, Gary McCracken and Gerald O'Brien, you know it's a winner before the needle hits the grooves, and after that it's all plain sailing.

In 'Everywhere I Go' and 'No-one's Business' things are at their most straightforward – exuberant, energetic rock with a captivating presence and a dynamic strength – while the remaining numbers plough a more atmospheric furrow. 'Can't Hold On Forever' and 'Runaway' evoke the heartbreaking splendour of that long gone Surrender album (but watch out for a new one next year, folks!), hauntingly produced and arranged with powerful gut-wrenching peaks. 'Heartache', meanwhile, is moody AOR, and the strutting bite of Nils Lofgren's 'Empty Heart' is a true classic complete with an impassioned vocal performance from Lisa.

In fact, her performances are *consistently* powerful and dynamic – she exhibits a total commitment to the material and reaches peaks of real intensity. It's not an album designed to be a vocal showcase, but she turns it into one with the strength of her delivery and, in view of the interest *MTV* is showing in her right now, her talent could soon be rewarded.

Excellent songs, excellent performance, excellent record. Buy it.

PAUL SUTER

KIM CARNES
'Café Racers'
(EMI America AML7171061)

A YEAR ago Kim Carnes raised more than a few eyebrows with 'Voyeur'; indeed, it tied with the European release of Dokken's 'Breaking The Chains' as my album of last year. Unfortunately, its uncompromising strength failed to generate the colossal sales it deserved and, more importantly, *needed* after the success of 'Bette Davis Eyes'.

And so it was back to the drawing board. Judging by the material and arrangements, 'Café Racers' suggests that Kim is still 'smoking the drapes', but the end product doesn't do her the service she deserves. 'Voyeur' was largely recorded live off the floor with Val Garay producing – this time Keith Olsen's come in to produce a clean, safely charming studio record. 'Voyeur' had the balls of an elephant; this has the balls of a sweet, furry little bunny rabbit.

Forgetting 'Voyeur' for a moment, however, 'Café Racers' *is* a strong, enjoyable album. Clean and very West Coast, with lots of Steve Lukather and bits of David Paich and Steve Porcaro, it's safe rather than bland; the largely synthesised rhythm tracks make for some interesting sounds, and Kim's characteristic vocals are consistently impressive, but the blend pleases rather than impresses.

'Hurricane', 'Invisible Hands' and 'I'll Be There Where The Heart Is' scream out for some 'Voyeur'-ish welly, but the production's too *nice* and you're left with strong but unfulfilled material. The most successful track turns out to be Gary O'Connor's 'Young Love' (remember him as Gary O?) which was clearly written to be performed this way, haunting synth tones married to a bright and cheery hook and some archetypal session Metal from Waddy Wachtel and Steve Lukather.

Also worthy of note is album opener, 'You Make My Heart Beat Faster', warm and jazzy in a Steely Dan vein but with that hypnotically synthesised rhythm section causing much unavoidable tapping of toes. Come to think of it, this one should have had a 'Voyeur'-type production job too . . .

Ballads make a stronger appearance this time around, all of them good enough to be likeable. But, whilst they're more than simply pleasant, they're less than great too.

I'm not making a very good job of saying that I like this record, am I? If only 'Voyeur' hadn't come before . . .

PAUL SUTER

BLACK ALICE
'Endangered Species'
(Street Tunes STLP 004)

G'DAY BRUCES an' Sheilas . . . pass the amber neck oil and raise your glasses to . . . Black Alice. That's Rob Hartley (vocals), Jamie Page (guitars), Joe Demasi (drums) and Vince Linardi (bass). Collectively the umpteenth rock band to emerge from 'Down Under' since AC/DC reminded us that there *is* life south of the equator.

The good news is about as surprising as Australia winning the Americas Cup but, yes, they *do* play heavy rock and *don't* sound like Angus and Co. Instead they kick (kangaroo?) ass in a most effective and original way. The result is perhaps what Slade would be like if they turned full blown Metal Merchants – raucous, infectious and suitably to the point.

If it's OTT-ness you're looking for then listen to the lyrics of 'Hell Has No Fury Like Rock 'N' Roll', or titles like 'Psycho', 'Blade Of Slaughter' and 'Rat-Catcher's Eyes' . . . these ain't no Men At Work.

If it's a star you're looking for then listen to the rough 'n' tough vocals of their king-pin, Hartley. The biog. describes him as *'The Animal from the Out-back . . . a Brawny Bard from the Bush'* and, although the sleeve photos suggest otherwise, hearing him you'd swear he was a seven foot tall, 20-stone *Foster's* swiggin' *wildman*! His fierce vocals have touches of Dan McCafferty and Brian Johnson yet make an impression as unique as, say, Udo Dirkschneider's.

They are a perfect foil for the standard Black Alice approach of pounding rhythms and lively guitar, something displayed on opener 'Wings Of Leather, Wings Of Steel', 'Roll The Dice' and 'Running Hot, Running Wild'. Only when they stray from that power-soaked mixture – for the keyboard – intro'd 'In The Hall Of Ancient Kings', an epic-ish track – do they begin to sound hackneyed. That track, incidentally, was the only one not written by the band themselves . . . nuff said. Everywhere else they produce a pretty damn mean noise, never too commercial and not in the least bit 'nice'.

Since recording this the band have replaced Page with ex-Ore guitarist Dean Howard and laid plans to visit Europe in the new year. I've got a feeling the civilised world (and Australia too) will hear a lot more from this crew.

This is only a beginning, an excellent debut. 'Endangered Species'? I hope not . . . Save the Wail!!!

NEIL JEFFRIES

TNT
'TNT'
(Vertigo 810 427-1 import)

AS I noted some time ago, TNT really look the part, their continental good looks are mucho macho choppers on the sleeve photo marking them out as surefire contendors in the sex and drugs and rock 'n' roll stakes. They're firmly entrenched in the HM groove, with Saxon and AC/DC even getting namechecks in the lyrics to one track, this album bearing a populist approach that marries Slade and Saxon in a proudly banal but enjoyable line of attack.

If you're looking for profundity read no further – there ain't none. Whilst they're hardly likely to be budding Baudelaires you wouldn't know it anyway thanks to the fact that they sing in their native tongue – Norwegian. The lyric sheet's a must for a bit of fun as a result but, whatever mysteries it hides, the band's punchy sincerity remains forcefully endearing. The fact that they piss all over every other Scandinavian HM outfit is no big deal – so do most other bands – and on the international market there's not a lot to mark them out as something special, but it's still difficult not to enthuse about them.

To be fair, the second side does drag a little, sounding rather more tired than the spunkier first, although the high class gumby Metal of *'Showet Er I Gang'*, with its fiery guitar and chanted vocals, does sound rather fun. Guitarists Ronni Le Tekrö and Dag Ingebrigsten may have unwieldy names but they turn in neat performances, though Ronni's solo workout *'Etyde I Fuzz-Moll'* is hardly anything to write home about.

Side One's the more satisfying of the two, with the stand-out track 'USA' (B-side of an earlier single) pounding along excellently with a particularly sturdy chanted hook and an irresistible guitar line. *'Bakgårdsratter'* ('Backstreet Rats'?) provides more vigorous, dirty drive with some tasty shrieking vocal peaks from Dag Ingebrigsten, who's responsible for both, ahem *vokal* and *gitarer*. Album opener 'Harley Davidson', meanwhile, is loud and vicious with crunching, er, *trommer*, from Morten Dahl, producer Bjorn Nessjo emphasising the simplicity without emasculating the power.

It's all pretty plain HM really, but at the risk of being patronising – *Norwegian* HM??? – I'd claim it to be a lot of fun, entertaining and worth tracking down.

PAUL SUTER

TOKYO BLADE
'Tokyo Blade'
(Powerstation AMP 1)

AT A time when British Rock seems to be hitting a distinctly worrying LOW you might be forgiven for thinking that Tokyo Blade are about to charge through the Valley Of Encroaching Gloom brandishing the Union Jack and proclaiming themselves saviours of us all in a wave of patriotic fervour, especially after their appearance in *Kerrang!* 51. But . . . hold on just a tick, let's not get carried away. You see, all is not quite as well as some would have us believe.

Tokyo Blade's debut album, unfortunately, falls short of expectations. It is not the epic trail-blazer I anticipated, which is a shame because TB could yet prove themselves the most prestigious force to emerge in mainstream Metal since Maiden and Leppard decided to become MEGA! What

this album *is*, in fact, is a brash, brazen and extremely bold attempt to aim straight for the top, by-passing all the tedious stuff like ground-breaking.

I'm in two minds about this LP. I don't want to knock it because it *does* show tremendous potential, it positively oozes energy and drips a refreshing, if naive, vitality. It's got what so many new bands I've seen of late seem to lack, and that's real FIRE!

On the other hand, however, it does lack originality, individuality, above average material (they even manage to make Russ Ballard sound ordinary on 'Tonight'), a vocalist who is as good as he obviously thinks he is (on 'Liar' for instance, he sounds positively *strained*), and, really, a producer competent enough to paper over the cracks and lend a much needed hand with the arrangements. If the material here has one major fault it's that, at times, it does seem to go on and on and on without actually achieving anything. Too often I found myself wishing the track would END. The band need someone to edit their songs quite severely.

But the ace in this album's pack is the guitar playing of (I presume) Andy Boulton, who also composed most of the songs. This is uniformly excellent, exciting and lifts the album out of the *'ordinary'* category into which it might otherwise have fallen. Put him on any stage, I guarantee, and he'll be blistering. A new guitar hero is born.

So, a brave, if ultimately failed, experiment that shows a wealth of potential sadly unrealised. I'll reserve judgement until I've seen them live, but I dare say we'll be hearing more from Toyko Blade in the not too distant future.

DAVE DICKSON

GARY MOORE
'Victims Of The Future'
(Ten)

YOU HAVE no choice but to admit that Gary Moore is one helluva guitar player. Despite the constant friction that he seems to create amongst those with whom he plays, his own personal technique has never been at fault. Ozzy might claim that 'our Gal' has a *'face like a welder's bench'* but his fingers are of considerably lighter construction, burning the wood off his fret-board in *blitzkrieg* fashion.

Here, Jeff Glixman has certainly captured Moore Metal in the raw, all the action being centred around the tones of GM, tones which are, in this instance, *extremely* tough sounding. In fact, the actual 'sound' of the album is the record's main strength; it feels as though Moore means it and, whether he does or not, it's the art of deception that counts in this case.

The big problem with 'Victims . . ', however, is that Gary ain't fooling me with the calibre of songwriting in these grooves. Maybe all the ridiculous buggering about with 9000 session musicians cost him the cohesion of what he was setting out to achieve, or maybe he was just glad to get the damn thing over with in the end, but for my little greenbacks there are a mere three songs here which can match the best moments on 'Corridors Of Power'.

Firstly, there's 'Victims' itself, a strident opening song soaring out of the speakers as the tasteful acoustic intro fades out. It's a good, mid-paced hard rocker that any act would be proud to have recorded but, apart from this number, only the ballad, 'Empty Rooms', and the new single, 'Hold On To Love', show any real songwriting emotion, songwriting feel.

Elsewhere, Gary seems to have become too clinical, too studio-ised and, while his solos are often outrageously *good*, the songs that contain them are *weak*. The one totally outshines the other and that doesn't strike me as an harmonious relationship. The attempt to rip it up in 'Teenage Idol' doesn't really make you feel a part of the scene depicted, whereas 'Murder In The Skies' is musically average and lyrically trite. Good subject matter but not handled confidently enough to work. *'The Russians have shot down a plane on its way to Korea'.* Eugh!!

The remaining three songs ain't too special, aside from the excellent sound of Gary's guitar on 'Shapes Of Things To Come'. Not a complete disappointment then, but I can't see this drastically re-shaping Gary Moore's career or being hailed as a classic in years to come.

HOWARD JOHNSON

SLADE
'The Amazing Kamikaze Syndrome'
(RCA TL7 0116)

THE AMAZING revival of Slade is a delight to those who regretted their slump in the mid-Seventies. They have worn a few disguises over the years. They started out as skinheads, went into glam rock and then got sucked into the life-saving cabaret circuit. But behind it all they have always been a riotous street gang band – with a touch of class. Their appeal has sometimes seemed dated and they have suffered from the ironic predicament of perhaps being too good to be true. A *real* street mob couldn't play as fast, as cleanly or sing with such practised power as Noddy Holder and mates.

With this album they've gone for sharp production and the sort of links and programming that hasn't been attempted much since the days of 'Sgt. Pepper'. There are little announcements on 'Ready To Explode' which starts out as a motor race and turns into a night club act. The band seem bent on proving anything the newer boys can do, they can do better. 'Slam The Hammer Down' is shameless Heavy Metal, while 'In The Doghouse' is madly frantic speed-of-light stuff. But then they show the romantic face of Slade with 'C'est La Vie', while Noddy Holder bellows and roars with a voice that must baffle the best brains of the throat specialist world.

The guitars and drums match Noddy's enthusiasm and Don Powell is particularly explosive, leading the way into 'Run Runaway' with a crackling snare drum. The tune sounds like an old folk number – can't remember which! This is playground chant stuff at which Slade have excelled since the days when they were talked about in the same breath as Gary Glitter and Sweet. Jim Lea, who produced, should be congratulated on getting a modern ambient sound – a cross between Japan and Led Zeppelin.

Noddy stretches on tip-toe for 'High And Dry', reaching for that extra ounce of energy, while on 'My Oh My' Slade link arms for a sing-song round the piano. 'Cocky Rock Boys (Rule OK)' is an anthem from the terraces and the uproar finally fades with a mystery voice muttering comic obscenities.

It's all very loud, fast and boisterous. If you're feeling hungover and sensitive after Christmas – don't play this until you've had a few speedy *Alka Seltzers.*

CHRIS WELCH

U2
'Under A Blood Red Sky'
(Island)

ANYONE WHO saw *'A Midsummer Night's Tube'* will not need telling just who is currently the most exciting rock band on the market. . . and no, I don't mean Twisted Sister!

U2 at Red Rocks was perhaps the most stunning piece of rock concert footage I've *ever* seen. The sheer power and magnitude of that performance stamped the mark of greatness over U2 for all to see. So when news of this live LP filtered through, the old pulse rate leapt into overdrive. THIS had to be the killer album of '83.

But. . . it isn't.

Sad to say, but that energy, aggression and verve seems to have been clinically removed by the wimp-out production of Jimmy Iovine and Shelly Yakus, who have twiddled knobs for the likes of Tom Petty, Stevie Nicks and Bruce Springsteen in the past. I suspect they were given the task of enhancing the album's chances of shifting in the States where U2 are BIG, HUGE at the moment. But the LP sorely misses Steve Lillywhite's altogether sparser and more sympathetic approach, and of the eight tracks included only two come from Red Rocks – 'Gloria' and 'Party' – the rest being drawn from either a Boston show or the *Rock Palast.*

U2's great strength is their unharnessed energy, but here it's been stifled and muted and the result is, quite honestly, a disappointment. U2 will go on to greater and greater things and eventually produce a spectacular live album – just mark this down as a small hiccough along the way.

DAVE DICKSON

JESS COX
'Third Step'
(Neat 1010)

I MUST admit I hadn't expected a lot from this one. In the past, Jess Cox's singular lack of talent in the vocal department has always been well hidden behind a wall of well-chosen euphemisms – *'raw'* and *'gritty'* were words used to describe his voice, whereas *'bloody awful'* might have been more accurate.

Mind you, it must be said that, with the Tygers, Jess didn't really need much of a voice – their early material tended to be distinctly unadventurous and his contributions often passed unnoticed in the general racket of 'Don't Touch Me There', 'Suzie Smiled' *et al.*

In view of this, then, it's perhaps surprising that Jess Cox has returned to the good ol' music biz after a lengthy absence with really rather a good solo effort. To be fair to the guy, his voice has improved a little since his time with the Tygers, though, because of his limited range, there's only so much he can do.

Trouble is, a lot of the material on 'Third Step' is structured so that the vocal comes to the fore, and Jess' voice just can't cope with that sort of scrutiny. It's quite painful to hear him reach for notes (and fail). Ouch!

Still, grumbles over, there's quite a lot of classy material on the album, nicely executed by a motley crew of musos, including one Trevor Sewell, better known as Max Atom of the Revillos, who contributes some tasty guitar touches, particularly on 'Fallen Hero (Everyman)'. A sorry tale of a drugged-out loser who comes to a grisly end in a Noo Yawk hotel, this is the album's standout track, boasting a classic, Schenker-esque intro. Jess' voice is still pretty naff, but it suits the song and everything comes together nicely.

'Third Step' deserves your attention; buy it, and you too might be pleasantly surprised by the strength of the material.

JUSTINE COLE

THE BLOOD
'False Gestures For A Devious Public'
(Noyz LP 1)

IN A world polluted by naffness, from ready-mixed *Pina Colada* in a can to Depeche Mode records, it's (pungently) refreshing to be on the receiving end of something as frankly, honestly horrible as the Blood. Like Monty Python they're totally lunatic, sick but smart enough and professional enough to be right on target.

No, of course this *isn't* a great record, but it's fun and unashamedly affronting from the gloriously gross sleeve (JJ and The Cardinal mixing with the debauched crowds at the Jesus Christ Crucifixion Show) to the wonderfully awful drumming of one Napoleon Evo Moby Dick Tankhead III, quite reasonably credited with *'attempted drums,*

continues page 38

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KWOTES OF THE YEAR...

"It was real weird to see Marc Storace standing in the doorway with two women going: 'hey baby, wanna get high?' And this coming from a guy from Malta with that kind of accent! We were howling, just laid out on the floor creased up. There's us with our cups o' tea and toast 'n' *Marmite* and him in his stage gear with a bottle of *Jack Daniels* – forget it!" **Joe Elliott (Def Leppard)**.

"There are certain things I don't like about Joe Elliott." **Marc Storace (Krokus)**.

"The new show will be the best of all time. . . we're gonna chew 'em up and spit 'em out." **Gene Simmons (Kiss).**

"I've always liked to belt a few down, but it never gets to the point where I can't function." **Ace Frehley**.

"If I didn't believe in life after death I wouldn't work in the way that I do." **Uli Jon Roth (Electric Sun)**.

"We have an end-of-tour party every night." **Ian Moss (Cold Chisel).**

"Purple was a complete ego maniac band." **Ian Paice (Gary Moore Band)**.

"I'm in love with Diana Ross, I'd like to nail her to the wall." **Eric Martin (EMB)**.

"My old friends are in jail all the time." **Sammy Hagar**.

"He's a nice fella Satan, lives just round the corner from us." **Demon (Acid)**.

"You can learn how *not* to treat people." **Gary Simpson (Le Mat)**, when asked if there was anything to be learnt from Duran Duran.

"I don't think the girls will ever like me. A lot of them think my hair's too long." **Frank Marino**.

"I'm so into rock 'n' roll that I'd have an orgasm if someone fitted an echo unit to my boots. One day I'm gonna take my eyes out and replace 'em with massive headlights." **'Sav' Pearse (Marseille)**.

"We're not into sexual exploitation." **Sleighmaker (China Rogue)**.

"If I had a rotating keyboards stand then Carl Palmer would insist on having a revolving drum riser and Greg Lake had to have something as well." **Keith Emerson**, talking about the ego-tripping ELP days.

"You can't even call us weird, we're so weird." **Billy Gibbons (ZZ Top)**.

"If you can't afford to go to a doctor to find out why you're so f**ked up, then listen to Heavy Metal." **Dee Snider (Twisted Sister)**.

"I really can't wait to get into the studio with John (Sykes) to record the next one." **Phil Lynott**, talking about the prospects for the next Lizzy album!

"Anything that smelled of compromise, I shot in the kneecap and sent home to mama." **Ted Nugent**.

"We almost killed each other a couple of times." **Pat Thrall**, on his relationship with Glenn Hughes.

"I'm this band's flashbomb." **Sean Canning (Sacred Alien)**.

"We want to bring subversion back into music." **Stiv Bator (Lords Of The New Church)**.

"We call the sound you hear when you stand between Ross and myself 'Black Wind'." **Joey DeMaio (Manowar)**.

"He just didn't turn up at rehearsals one day – I haven't seen him since." **'Fast' Eddie Clarke (Fastway)** on Pete Way.

"I tell Gene I'll phone him back then I get out of the bath and start screaming like a lunatic. I'm running from room to room, standing in corners and banging my head against the wall." **Vinnie Vincent**, talking about how he joined Kiss.

"The food tastes better and so do the women." **Gene Simmons (Kiss)**.

"I was the Heavy Metal in the Runaways." **Lita Ford.**

"If you want to sing about innocence or truth or even God, nobody wants to know." **Bono (U2)**.

"Being all in one place meant that after a day's session we could go out and get pissed up together which was good for morale." **Steve Harris (Iron Maiden)**, talking about the 'Piece of Mind' recording/boozing sessions.

"It was ridiculous, here was I ready to re-make 'Ben Hur' and they were asking us to work with puppets." **Gerry Anderson**.

"I can't see how on earth Ian can go onstage and play to fans again without having his credibility shattered. He was appearing on the last tour CHEATING the kids by PRETENDING there was something wrong with his throat." **John McCoy**.

"There are so many loose women around and I find that appalling. Our lyrics tend to reflect this attitude so normally they're appalling too!" **Lips (Anvil)**.

"It's nice to be with a stable group like Whitesnake." **Cozy Powell**.

"You know, if I'm going to a place where I've got to wear a coat and tie, that's no problem. . . 'cause they can't tell if I've got a tie on or not." **Dusty Hill (ZZ Top)**.

"If someone's gonna shoot me they ain't gonna phone up and say so." **Ozzy Osbourne**.

"Nobody wants us at home." **Mick Box (Uriah Heep)**.

"Sometimes we lose our temper with people like record company executives or whatever, I often feel like slapping them around the face." **Brian Johnson (AC/DC)**.

"We chop up teddy bears, do a lot of bombs and junk like that." **Russ Dwarf (Killer Dwarfs)**.

"Some people have called us 'Sewage' and 'Rubbish', the off-shoot list is endless. **Chris Bradley (Savage)**.

"I consider most producers wankers." **Phil Collen (Def Leppard)**.

"I've often looked out over an audience and thought that I'm old enough to be the father of most of them." **Dave Holland (Judas Priest)**.

"All I can say is, Albert (Bouchard) is gonna have a long wait if he's expecting to be asked back. He should wake up and smell the coffin. He's gone. . . *permanently*." **Eric Bloom (Blue Oyster Cult)**.

"People now know we're not just a bunch of thugs and morons." **Angry Anderson (Rose Tattoo)**.

"We're going to end up in a cess-pit of human degradation." **Robert John Godfrey (The Enid)**.

"That's what it's all about – becoming a household name. That's why we all start in rock 'n' roll, to get into people's homes." **Ozzy Osbourne**.

"I used to have long hair, I swear." **Bob Kulick**.

"There were moments on that last album that were definitely phenomenal. 'Tailgunner's the classic of all time. How much crunchier can a dog get than that? We're talking massive quantities of diseased buffalo dick straight up the ol' butt." **Ted Nugent**.

"The only thing we're doing is creating a catharsis onstage that keeps kids from going out and stealing people's hubcaps. As a matter of fact, people should be glad we're doing this." **Blackie Lawless (W.A.S.P)**.

"English people are just as boorish and just as arrogant and just as ignorant abroad as Americans. I've seen them and it's true. English people at home are lovely but the finest people in the world are the Americans at home. If I ever have to be in trouble anywhere, I hope it's in Ohio or Iowa or a place like that. . . " **Neil Peart (Rush)**.

"I never really heard Geezer (Butler) make any decision other than to have another pint." **Ronnie James Dio**.

"I have a tendency to be sort of. . . cute" **Billy Squier**.

"When guys are going crazy and trying to touch you onstage you really need to worry about your ego getting the best of you. But I always think they should see me in the morning after a long night of partying. They love *that???*" **Lee Aaron**.

"I want to put my audience through the whole gamut of emotions, make 'em laugh, make 'em cry, scare the s**t out of 'em." **Paul Dean (Loverboy)**.

"If I felt any better I'd be twins." **Billy Gibbons (ZZ Top)**.

"We had a great album cover, it showed a toilet with an arm sticking out holding a large machete." **Lars Ulrich (Metallica)**.

"I'm back where I belong – in the toilet with the sick!" **Costa (M-80)**.

"On my last tour here (America) with Motorhead, we had this sort of thing where we walked onstage and went crrrrrr for 40 minutes and then walked off, and I think the crowd didn't quite know what had happened to them. I thought, after we spent a quarter of a million dollars in three and a half months over here, that America didn't like Motorhead very much." **'Fast' Eddie Clarke (Fastway)**.

"Satan would definitely approve of our approach." **Cronos (Venom)**.

"The reason I ran offstage that night is because my cock came out." **Graham Bonnet (Alcatrazz)**.

"The Falklands. . . basically, it was old people sending young people down." **Ian Hunter**.

"We can always get back together again." **Phil Lynott**.

"We want the sound that everyone else is trying to get away from." **Joey DeMaio (Manowar)**.

"I believe there is good and evil on this planet and that the Devil is using bands like Acid, Venom, and Mercyful Fate for his own ends. I don't know if you've noticed, but there's something inherently *nasty* about such bands. They're corrupting young people, although maybe they don't realise it." **Steven Wright (100% Proof)**.

"There's a lot of love involved as well . . . Satanism isn't all black." **King Diamond (Mercyful Fate)**.

"If anything we're the voice of the people, the soundtrack to a soccer game when everybody's yelling." **Gene Simmons (Kiss)**.

"We don't take drugs anymore." **Pete Way (Waysted)**.

"The last time I was nervous was when I first got laid." **Jake E. Lee**.

"I'm a sex god – women realise that." **Costa (M-80)**.

"I've dreamed some marvellous melodies over the years – but they always used to go out of my mind by the time I woke up in the morning." **Steve Hackett**.

"If you've got weaker characters in a band then it's only natural that the strong take over. It's not my fault that I'm strong and they're weak." **Ronnie James Dio**, talking about Iommi/ Butler.

"We've got what boys want." **Terry O'Leary (Leather Angel)**.

"It's very difficult to be a South African citizen if you tend to be absorbing the sunlight." **Manfred Mann**.

"We'll talk about splitting headaches and splitting hairs but not splitting up!" **Billy Gibbons (ZZ Top)**.

"I simply wanted to be in a rock band because of what happened to you when you were." **Joe Elliott (Def Leppard)**.

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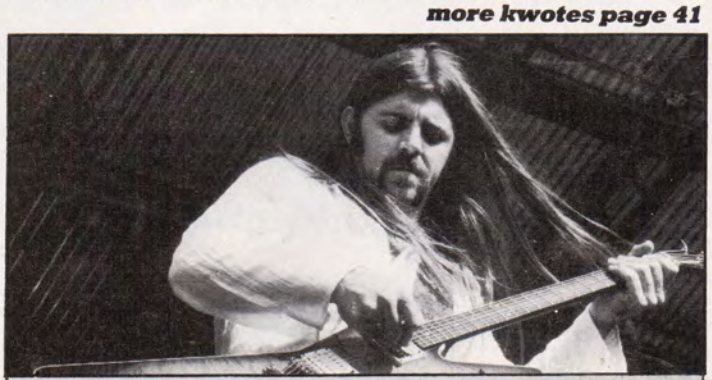


"I felt really bad about not making it over there 'cos London town has gotta be the best place in the world for boots." **Dave Hlubek (Molly Hatchet)**.

ROCK U.S.A.

LAURA CANYON reporting

★ SHOCK REPORT! **Graham Bonnet** is suffering from a split personality! On the one hand he's a successful rock musician; then the next time you see him he's – **James Dean**! Yes, the Hollywood bug has bitten Bonnet up the behind, and he's joining the ranks of LA-based musicians who've landed movie roles (we've told you about **W.A.S.P, Sam Mann** and the **Cramps** in the past few issues alone).

Never one to do things by halves (hey, we're talking about the man whose wife recently gave birth to *twins*!), he's playing two parts in the upcoming film **'Another State Of Mind'**: rockstar and movie idol. The plot compares the stress and pressures put on a successful musician today with those put on the late James Dean, flashing backwards and forwards between their lives, and climaxing when the two get into their *Porsches*, drive off into the sunset and smash into one another while **Eddie Cochran** music blasts out of the car radio.

The film's directed by the man behind the **Y&T** 'Mean Streak' and the fine new **Alcatrazz** videos, **Michael Minor** and should be out by next summer. A batch of well-known musicians are going to help out on the soundtrack, though the theme tune is Alcatrazz's. What next? **Ozzy** to play **Brando**? **Freddie Mercury** to play **Shelly Duval**? **Rob Halford** to . . .

★ EVEN IN open-minded Hollywood they couldn't let **Michael Jackson** win in the 'Best Female' and 'Best Group' department with his 'Beat It' video (remember, the one **Eddie Van Halen** played on), which won almost every prize in the First *Billboard* Music Video Awards presentation. The 'Best Group' category was topped by the very deserving **ZZ Top**, adding a nice bit of scurrilousness to the occasion. In case you wondered, **Annie Lennox** of **Eurythmics** was top female, and **Billy Joel** landed the award, somehow, for 'Most Socially Conscious' video (should have given it to **Mötley Crüe**!!!).

★ LORD KNOWS what he's going to do to **Barry Manilow** when they start working together, because **Jim Steinman**'s turned **Bonnie Tyler** into a true HM exponent on the new video for 'Faster Than The Speed Of Night'. Jim designed and directed the video for her new single, which features her wandering through a batch of imaginary medieval **Meat Loaf**-ish video games with names like 'Guitar Warriors', 'Heathen' and 'Bikers Of The Round Table'.

Yes' new 'Owner Of A Lonely Heart' video's full of glorious stuff too (if you ignore the music . . .) Snakes, scorpions, crawly things and a batch of maggots gushing out of a dead eyeball. Strike the last bit. The band just went back in and pared the six minute video down to three and cut the maggots, which apparently offended a lot of people when they smiled off the *MTV* screen.

Bruce Springsteen made his first personal appearance on any vid, including his own, when he popped up in a cameo role in **Clarence Clemmon**'s video. The Saxman's just done a new one, 'Woman's Got The Power', where he plays a black President of the US romancing the black female Premier of Russia.

★ **IGGY POP**'s working on the soundtrack to a movie about a sensitive LA punk, by the title of 'Repo Man'. Got to do something to live down the embarrassment of just having had his and **Bowie**'s song, 'China Girl', recorded by the dreaded **Muzak Orchestra**, the people who record wimp-out instrumental versions of **Barry Manilow** and **Paul McCartney** tunes to pipe into lifts and supermarkets.

Meanwhile, **Frank Zappa**'s been dabbling in musicals – he's working on his first Broadway show, so far titled 'Thing Fish'.

★ IT'S THE ideal thing for someone full of wind. Bagpipes! And **David Lee Roth**'s been learning to play the things – he's been taking lessons since last February, it appears. *"I probably won't take them on tour. I like to play for the benefit of my neighbours,"* says Dave.

Most of the new **Van Halen** LP, '1984', was put together down in David's basement and Eddie's back-yard studio. *"Usually, we record at a different time of year. This time Van Halen's been off the road for, seems like a year, but I guess time flies when you don't know what you're doing."* They'll be back on the road very soon, with nine trucks, 120 tons of equipment, 75 people and 90 dates already lined up.

David Lee Roth was among the packed crowd that caught two sold-out **Sin** and **Bitch** double-bill shows at the *Troubadour*. The gigs went over so well, they're planning to play together again.

★ **GREAT WHITE** have been pumping out a stirring version of the **Who's** 'Substitute' for a while, with a few lyric changes: *"I see right thru that Satan crap,' their* substitute for *'plastic mac'*, being a dig about LA bands that go in for Devil posing. But when they asked **Pete Townshend**'s permission to put the altered words on plastic, the man issued an emphatic 'no'. Until the band teased him about getting old, and he finally relented. The album's well underway now, and should be out on schedule early in the new year.

★ IN OUR **Toto**-lly devoted to you department, **Jeff Porcaro** has tied the knot with longtime girlfriend **Susan Norris**, an LA *Eyewitness News* TV reporter.

★ **QUIET RIOT** have been in a Hollywood studio, recording the follow-up to their amazingly successful last album. **'Condition Critical'**, as it's called so far, should be out at the end of January . . . **Saxon** have been slogging away in a Van Nuys studio, just outside LA, working on an album that will come out on *Carrere Records*.

★ **RONNIE LANE**'s illustrious collection of friends – with a few new additions, like **Paul Rodgers** (right) and **Joe Cocker** – did a four-city tour of the States to try and raise a million dollars to open an American chapter of *ARMS*, the Multiple Sclerosis research organisation. Ex-**Faces** Ronnie, you'll remember from the benefit they did in London, suffers from the disease.

The New York and San Francisco dates were an immediate sell-out, with LA and Dallas, Texas lagging a bit behind in the charitable stakes. Still, the two shows at the Forum were wonderful (**Andy Low** teaming with **Jeff Beck**, **Paul Rodgers** singing with **Jimmy Page**, and **Joe Cocker** accompanied by **Eric Clapton**.) Said Eric: *"When you forget yourself and do something for others, you learn so much more and you enjoy it much more."*

★ *ON THE set of* ***'Rage War'****, the sci-fi film mentioned in issue 55, are* ***W.A.S.P*** *(above) looking suitably menacing.*

However, whilst the band are likely to be seen in an exceptionally OTT situation during this particular movie, in general terms, W.A.S.P seem to be making changes to their outrageous profile. Gone from the stage show is the blood, raw meat and 'girl on the rack' scene. And bassist ***Blackie Lawless*** *has also ditched his* 'Death From Above' *four-string weapon, replacing it with a* BC Rich, *provided free of charge by the company. Guitarist* ***Randy Piper*** *has also signed a sponsorship deal with* BC Rich, *whilst the LA quartet's other axeman,* ***Chris Holmes****, now has a deal with Grover Jackson.*

So, why this sudden shift on the image front? According to the lads, people were only noticing their stage show and weren't paying enough attention to the music . . .

Paul Rodgers

Pic Photofeatures

JUDAS PRIEST, pioneers of the studs 'n' leather look, reckon it's time they were given a bit of respect . . . 'whipping boy' DAVE DICKSON takes it all in.

KENNY DOWNING would like it to be known that he is NOT Dave Murray. Honest.

Kenny Downing stood admiring the architecture of the *Brixton Academy* (until recently known as the *Fair Deal*), where Judas Priest were rehearsing for their up-coming British tour. His guitar partner, Glenn Tipton, was at that moment engaged in unburdening his soul via a few strings and an impressive stack of *Marshall* amps. The Priest stage set-up is a mightily awesome arrangement of gantries, lights and a huge backdrop depicting the cover of the new album, 'Defenders Of The Faith'.

Yes folks, Judas Priest were back in town for their first tour since 1981. Of course, by the time you read this they'll have finished the British leg of their European tour, will have stuffed their faces with Christmas pudding and packed their bags ready to embark on their Continental jaunt (this to include such previously uncharted – in Priest terms – territories as Sweden, Denmark and Spain!).

But that'll be THEN. Back at NOW, Kenny Downing also told me I was a "mean bastard" for slagging Accept (who supported Priest on that last tour and, according to KK, are "nice people") despite that feature actually meeting the critical approval of Ross Halfin! AND he wanted to make it quite clear that we critics must be BLIND for not being able to see that Iron Maiden are simply Judas Priest rip-off merchants! Hang on a minute, Ken, steady on; now you and I know that to be the case but it's not until now that I've actually had the OPPORTUNITY to say so! Satisfied, yer wingeing bastard?!

This was an interview beset with a disconcerting amount of *hassle*. Firstly, due to Priest's hectic schedule, my allotted time has been severed in two. Sometime *Kerrang!* contributor Neil Jeffries (now working for *Soundcheck*), finds himself in the same boat. Deciding that around 20 minutes each with a band of Priest's magnitude is simply not on, we agree to share the three-quarter hour slot and conduct the interview together – this is called co-operation, an extremely rare commodity between rivals in the biz, so savour it here while you may. And then during the interview itself both guitarists manage to become inordinately agitated by my line of questioning – they get quite upset despite all Neil's attempts to defuse the situation. I wasn't *really* trying to needle them, it just came out that way. Not my fault if they decide to take it personally, is it?

The band arrive late but done up to the nines in their stage gear 'cos Halfin is going to take some snaps. "I don't usually do interviews dressed like this," disclaims Rob Halford, all shimmering studs and jangling chains (bang goes another illusion!!). So there's the three of us, him, Neil and me, sitting at the bar clutching our drinks. Later we're joined by Kenny and then, lastly, Glenn. Right, I think, we're ready . . . let the wind-up begin.

Would you care for an Opal Fruit, Rob?

Rob: "No, thank you, I uhh . . . don't do that sort of thing."

I was talking to a friend of mine about you the other day and he described you as "a parody of yourselves." Is that accurate?

Rob: "It's just a case of image, really, the whole projection of HM music. Because we were there at the very start, I suppose we've been looked upon as sort of mentors in a certain way; which has meant that we've grown and expanded over the years . . . to the point where we look like this (studs, leather, chains, etc. etc.). But I think it's still valid . . ."

Do you feel you've taken the image to such an extreme that when you get out on stage it's actually more important than what you're playing?

Rob: "Aah, I wouldn't say so. There's a fine line involved in putting across the music with the right visual impact. If we didn't look this way while we performed it certainly wouldn't affect the music one per cent, the music would still be as strong. But the whole part-and-parcel of HM music in terms of a show and a spectacular and everything else is so finely linked that . . . it's never been a conscious effort, or it doesn't *appear* to be a conscious effort.

"We don't really concern ourselves with that sort of point. We're simply out there to do what we do with a great deal of enthusiasm and pleasure, and everything else that's linked up with it isn't really relevant as far as I'm concerned."

Was the showbiz panache side built up because you needed to break Amercia?

Rob: "No, I don't think so at all. It was there before we even went to the States. It just so happened that they were interested in us, because of the music, that was what created the attraction, combined with the visual thing.

"I don't think you can sell a band simply on looks; it's first and foremost the music that matters. But, certainly, because we were one of the first Metal bands with this look to go over there and create an impression . . ."

I would say your sound, whilst more sophisticated nowadays, isn't really geared to the American market, though . . .

Rob: "It certainly isn't, no. I agree entirely."

. . . unlike bands such as, say, Rainbow or Def Leppard. There did seem at one time to be a glut of groups going over there, and yet it was you that made it.

Rob: "Yes, there was, yes. And some of those bands are *still* not quite doing it. I really don't know the reason for that because I think we all gave our best. It's like there's so many different bars of chocolate, you know? And *Cadburys* is more popular than *Bourneville* or something, though it's still the same ingredients and they both taste as good! Then again, I guess that's the magic and fickleness of showbiz; some people make it and others don't; and some people make it quicker than others.

"You mentioned Leppard who've suddenly had tremendous success with their third album in the States. It's done in excess of five million copies – how do you define that sort of thing? A lot of it's down to timing, the right musical atmosphere, looks, the sounds especially, the songs themselves, all of those different things."

On the three-track tape I was given, 'Freewheel Burning' has '7"' written next to it. Are people deciding what's going to be your next single without telling you?

Rob: "Yeah, they are really."

How much control have you got?

Rob: "Well, I *thought* we had a lot of control. The single should've been out here by now (this is the beginning of December, remember); we sent it over while we were mixing in Miami. We stopped everything and worked really hard to get a good mix on 'Freewheel Burning' and sent it over. It was here about three weeks ago and then we found out two days ago that they'd been sitting on the single waiting to hear the album because they thought there might be something better on it! Where the logic is in that I've no idea, and there's a bit of upset between us and *CBS* on that point. I don't mind talking about it, though, 'cos it's what happened and it's fact. There should be a single out in the stores *now* and people should be listening to it!

"On the B-side there is, or I *presume* there still is, two live cuts from the Us Festival, 'Another Thing Coming' and 'Breakin' The Law'. All of that should have happened by now but somebody screwed up . . . they'll probably get their legs broken."

What 'Faith' are you defending on this album?

Rob: "Well, I suppose it's pretty obvious really, it's HM, isn't it?

"The simple quote of *'defending the faith'* relates to the fact that Metal's still around as strong as it's ever been. And it's a two-way thing, referring not only to Priest defending the faith in still writing HM, but also to the *real* support, the backbones of the fans around the world who buy HM records, not only by Priest but everybody else; they're defending the faith in their own particular way. So it's a combination of the two."

How much is it a way of life for you?

Rob: "I think it probably means more to me now than it did years ago. I feel more committed and dedicated to doing it than I ever have before."

Is 'Defenders Of The Faith' a continuation of 'Screaming For Vengeance'?

Rob: "Very much so. I think a lot of people are going to be very, very impressed with this record. The success of that last album meant a great deal to us. It gave us the boost to want to go in there and match the success of 'Screaming For Vengeance' and also try and set things up for 1984 because, as far as production and everything else goes on this album, it probably has the most *impact* and is the most *interesting* HM LP I've heard in a very, very long time. And because of the length of time we've been around we know what's happening right now within HM music, or I think we do, and we're really confident that we've got a big album on our hands . . . it'll probably sell about three copies now, ha!"

continues page 20

Rob Halford

Pic Ross Halfin

from page 18

Where did you write it?

Rob: "We wrote it in Ibiza. We did the Us Festival and then flew to Spain the next day. I suppose it took about a month to write."

Kenny: "Actually, we ended up doing a couple of shows in Hawaii after America, on one of the islands there, and we decided to stay – for obvious reasons – and just rest up after the tour because everyone was knackered, so we just thought we'd stay there and do the tourist bit for a while."

I wouldn't have thought a tourist resort was the best of places to write aggressive music . . .

Rob: "It doesn't really matter to us now. There was a time when if you were gonna write an HM album you had to do it in the city, you had to do it in Sheffield, in some grimy, heavy, doom-laden, gloomy, soot-covered place! There's no reason to do that."

Kenny: "No matter where you are in the world you can pick up a guitar and bang out a riff . . . you can be anywhere! You can be on top of Mount Everest! As long as you don't force yourself too much to write. That time we had off in Hawaii, we didn't *have* to write anything but we just had the guitars there so if we felt like picking them up we did."

Are you tax-exiles?

Rob: "Aah, tax-exiles! You've gotta be careful in that situation. People immediately think that if you're a tax-exile you must have millions of pounds which couldn't be further from the truth. We are close to a position now where we are reasonably secure financially but any band that exists for a length of time, 10 years in our case, will try to get to the level where they earn decent money for the job that they do and the work they put in. Of course, once you do that and the money comes in the taxman says: 'Thank you, I'll have all that!'."

Why didn't you play Britain by the end of 1982, as promised (see interview, *Kerrang!* issue 20)?

Rob: "Well, we did have this tremendous success in America . . . There's a really weird thing going on at the moment. I get the impression that everything you hear is 'America-this' or 'America-that' or 'America-the-other'. In all the British music papers I've read since I've got back it's that sort of attitude; there seems, to me, a very unhealthy, unpleasant conflict arising out of this situation.

"The simple fact was that, for the first time, we did have a major success over there and we weren't going to be stupid enough to throw it away by coming *back* and losing momentum on the situation. So, as far as things go now over there, we have achieved a very positive market. We're confident that when we do go back people will be ready to listen to us.

"The obvious thing to bear in mind is that it's a big place, there's so many cities and major towns to go to; and if they want you – you go and do it! Which doesn't mean for one minute we say: 'Forget England!'. You just have to be realistic; you can only do so much in the British market. We only sell so many albums over here; but we certainly wouldn't say any audience was better than any other.

"The thing is, our commitment is not simply to England, it's to everywhere that wants Judas Priest – and *that* should be the attitude of our fans! A *British* HM band as successful as Judas Priest is a great thing, and I'd feel proud if I was a British fan to know that my favourite group is achieving something around the rest of the world!

"But there's still so much for the band to do; we haven't been back to Japan for many, many years; we haven't been to Australia; we haven't been to South America yet . . . there's still so much to finish."

Glenn: "There's so many things people don't know about, too. We've had a lot of legal problems, that was why we had to cancel one British tour – we got it set up and then we couldn't do it. But you don't want to bore people with that, the kids don't want to know."

Kenny: "There was even some doubt about the last American tour with 'Screaming For Vengeance' because, financially, it just wasn't possible to do it. We had to take on big loans, I'm sure nobody's ashamed to say that. But now things are starting to look up for us and we're starting to get into the *black*!

"I think everybody should be happy that we can go abroad and take British HM to the rest of the world because, believe you me, all over the world they *respect* the British way of music."

Doesn't that put extra pressure on you in that each new album HAS to be better than the last one?

Rob: "Yeah, obviously from an artistic point of view there's always pressure to come up with a better product because, as soon as you come up with one worse, you go in exactly the same direction as a lot of other bands before you – and that's down! I just hope prople are happy that we're successful abroad and don't resent the fact that we *are* making money after all these years."

Glenn: "Yeah, after 10 years in a bedsit when you can't even pay the rent, we've all been through it. I hate to talk about money but I agree with Rob – everybody's got this misconception about how rich we are! We're *not*! We pour a lot of money back into the band. Another thing is, what we earn in three or four years has got to last us for the rest of our lives! What am I gonna do? Sweep the f**king roads?! Think about it!"

Rob: "At the financial level, unless we're really penny-wise we could end up in a very sticky situation in another 12 months because who's to say what this album's going to do? We think it's great, the best thing we've done yet, but you know yourself how fickle audiences can be all over the world – they'll take you one minute and leave you the next so it's very, very difficult."

Are you going to be playing to the faithful on tour or are there going to be people turning up out of sheer curiosity?

Rob: "There probably will be people who've never seen us before and that's great, there's nothing better than people seeing you for the first time. But I know there is a solid hard-core of Priest fans who've been with us all the time."

Kenny: "Do you think we get much respect from the British public now? People like yourself, when you think of Judas Priest do you think they were the innovators of HM and gave a load of other bands a good chance . . .? Because, believe you me, we've taken it all over the world and it's happening everywhere! Everybody is wearing what we're wearing, what we've been wearing for years! I feel a little bit of respect is called for. I feel quite strongly about it after all these years."

I think people are worried that you've spent so long in the States that you've actually forgotten about the fans back here . . .

Kenny: "Hang on a minute! The thing is we came over and toured with 'Point Of Entry' and to our surprise . . . well, personally, I don't think the turnout was as good as it should have been. I know everybody's going through financial difficulties but there was a time when Motorhead and Iron Maiden were doing four nights at Hammersmith Odeon and we were just about selling out two, and things like that!

"To me the 'Point Of Entry' tour was a bit disappointing. But there again it's disappointing when you tour one year with Iron Maiden and then they come out and wear all your clothes and . . . I have to look at pictures twice to see if Dave Murray's really me!! And you never hear one word in the press saying: 'Ha! Iron Maiden! Yes, Judas Priest lookalikes! Ripping off left, right and centre!!' Next thing you know Iron Maiden are doing four nights at Hammersmith and you're only doing two!

"You call us 'tax-exiles' – let me tell you something. To be a tax-exile you have to spend 10 months of the year away from home, living out of suitcases, and that's tough! But if you're an artist it doesn't matter where you are when an idea comes to you; you don't have to resent it because we may have been lying around a swimming pool when a riff came into someone's head!!"

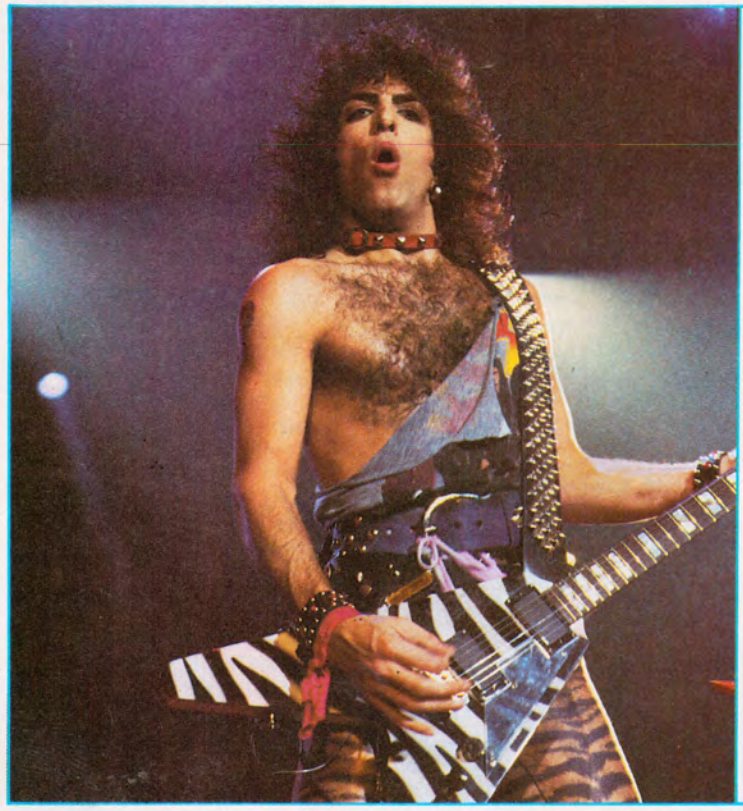
Yeah, right Kenny, right. See what I mean? Tetchy these artists, very tetchy.

Anyway, I wasn't going to let on, but Judas Priest are, and always have been, my all-time favourite HM band. They have produced, arguably – well, I'd argue it – the greatest *ever* HM LP in 'Stained Class' back in 1978 and may now be set to equal that with 'Defenders Of The Faith'. At the time of writing I've neither heard all the new album nor seen the live show but my trust and confidence in this particular Judas has rarely been misplaced.

Judas Priest: great poses of our time no. 64. (Pic Ross Halfin).

Pic Ross Halfin

KERRANG! 1983



Pic Ray Palmer

BAND

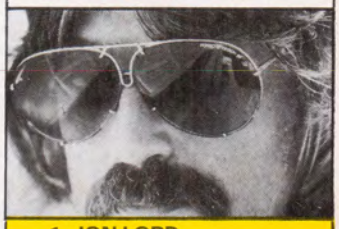
1 **KISS**
2 Iron Maiden
3 AC/DC
4 Dio
5 Def Leppard
6 Whitesnake
7 Rush
8 ZZ Top
9 Status Quo
10 Marillion

KISS®

LIVE GIG

1 **KISS**
2 Iron Maiden
3 Dio
4 ZZ Top
5 Rainbow
6 Thin Lizzy
7 Rush
8 Donington
9 Whitesnake
10 MSG

KEYBOARDS PLAYER



1 **JON LORD**
2 Don Airey
3 Mark Stanway
4 David Rosenthal
5 Andy Bown
6 Mark Kelly
7 Darren Dean Wharton
8 Geddy Lee
9 Rick Wakeman
10 Andy Nye

DRUMMER

1 **COZY POWELL**
2 Eric Carr
3 Neil Peart
4 Vinnie Appice
5 Ian Paice
6 Carmine Appice
7 Nico McBrain
8 Phil Collins
9 Phil Rudd
10 Clive Burr

FEMALE SINGER

1 **PAT BENATAR**
2 Jody Turner
3 Kelly Johnson
4 Lita Ford
5 Judie Tzuke
6 Stevie Nicks
7 Lee Aaron
8 Bonnie Tyler
9 Kim McAuliffe
10 Joan Jett

Pic Ray Palmer

GUITARIST

1 **RITCHIE BLACKMORE**
2 Angus Young
3 Michael Schenker
4 Dave Murray
5 Vinnie Vincent
6 Eddie Van Halen
7 John Sykes
8 Jake E. Lee
9 Vivian Campbell
10 Gary Moore

BASSIST

1 **STEVE HARRIS**
2 Gene Simmons
3 Geddy Lee
4 Cliff Williams
5 Lemmy
6 Roger Glover
7 Phil Lynott
8 Geezer Butler
9 Jimmy Bain
10 Chris Glen

DJ

1 **TOMMY VANCE**
2 Steve Wright
3 Alan Robson (*Metro Radio*)
4 Mike Read
5 Dave Lee Travis
6 Steve Price (*Alice's Restaurant*)
7 Alan Freeman
8 Kenny Everett
9 Terry Wogan
10 Jonathan King

TV SHOW

1 **THE TUBE**
2 Carrott's Lib
3 Entertainment USA
4 The Young Ones
5 Rockschool
6 Coronation Street
7 Only Fools And Horses
8 The Old Grey Whistle Test
9 The A-Team
10 Dangermouse

FILM

1 **RETURN OF THE JEDI**
2 The Meaning Of Life
3 Evil Dead
4 First Blood
5 Mad Max
6 The Wall
7 The Song Remains The Same
8 The Thing
9 Friday The 13th
10 Poltergeist

POLL WINNERS!

ALBUM

1 **LICK IT UP, Kiss**
2 Holy Diver, Dio
3 Piece Of Mind, Iron Maiden
4 Pyromania, Def Leppard
5 Script For A Jester's Tear, Marillion
6 Eliminator, ZZ Top
7 Flick Of The Switch, AC/DC
8 Bent Out Of Shape, Rainbow
9 Bark At The Moon, Ozzy Osbourne
10 Thunder & Lightning, Thin Lizzy

SINGLE

1 **LICK IT UP, Kiss**
2 Bark At The Moon, Ozzy Osbourne
3 Rainbow In The Dark, Dio
4 The Trooper, Iron Maiden
5 Rock Of Ages, Def Leppard
6 Gimme All Your Lovin', ZZ Top
7 Guilty Of Love, Whitesnake
8 Big Log, Robert Plant
9 Holy Diver, Dio
10 Cold Sweat, Thin Lizzy

ALBUM COVER

1 **BARK AT THE MOON**
2 Holy Diver
3 Piece Of Mind
4 Script For A Jester's Tear
5 Mean Streak
6 Lick It Up
7 The Eleventh Hour
8 Flick Of The Switch
9 Alpha
10 Pyromania

PROMO VIDEO

1 **BARK AT THE MOON**
2 Gimme All Your Lovin'
3 The Trooper
4 Lick It Up
5 Rock Of Ages
6 Cum On Feel The Noize
7 Video Pieces
8 Thriller
9 Under Cover Of The Night
10 I Love It Loud

SINGER

1 **RONNIE JAMES DIO**
2 Bruce Dickinson
3 David Coverdale
4 Ozzy Osbourne
5 Paul Stanley
6 Robert Plant
7 Ian Gillan
8 Brian Johnson
9 Fish
10 Joe Elliott

NEW BAND

1 **DIO**
2 Heavy Pettin
3 Quiet Riot
4 Mama's Boys
5 Waysted
6 Marillion
7 Rock Goddess
8 Wildlife
9 Helix
10 Twisted Sister

Pic Ray Palmer

Pic Robert Ellis

Pic Ray Palmer

MALE PIN-UP

1 **DAVID COVERDALE**
2 Paul Stanley
3 Angus Young
4 Ozzy Osbourne
5 John Sykes
6 Michael Schenker
7 Gene Simmons
8 Lemmy
9 Robert Plant
10 David Lee Roth

BORE

1 **TOP OF THE POPS**
2 Boy George
3 Duran Duran
4 Mods
5 Marillion
6 Venom
7 Disco/Pop Music
8 Tommy Vance
9 Ritchie Blackmore
10 Margaret Thatcher

BOOK

1 **KERRANG!**
2 Lord Of The Rings, **J.R.R. Tolkein**
3 International Encyclopaedia of Hard Rock & Heavy Metal, **Oliver/Jasper**
4 The Rats, **James Herbert**
5 Deep Purple: The Illustrated Biography, **Chris Charlesworth**
6 HM A-Z, **Brian Harrigan**
7 Different Seasons, **Stephen King**
8 = Led Zeppelin, The Final Acclaim, **Dave Lewis**
8 = The Stand, **Stephen King**
8 = Powerage, **Halfin/ Makowski**

FEMALE PIN-UP

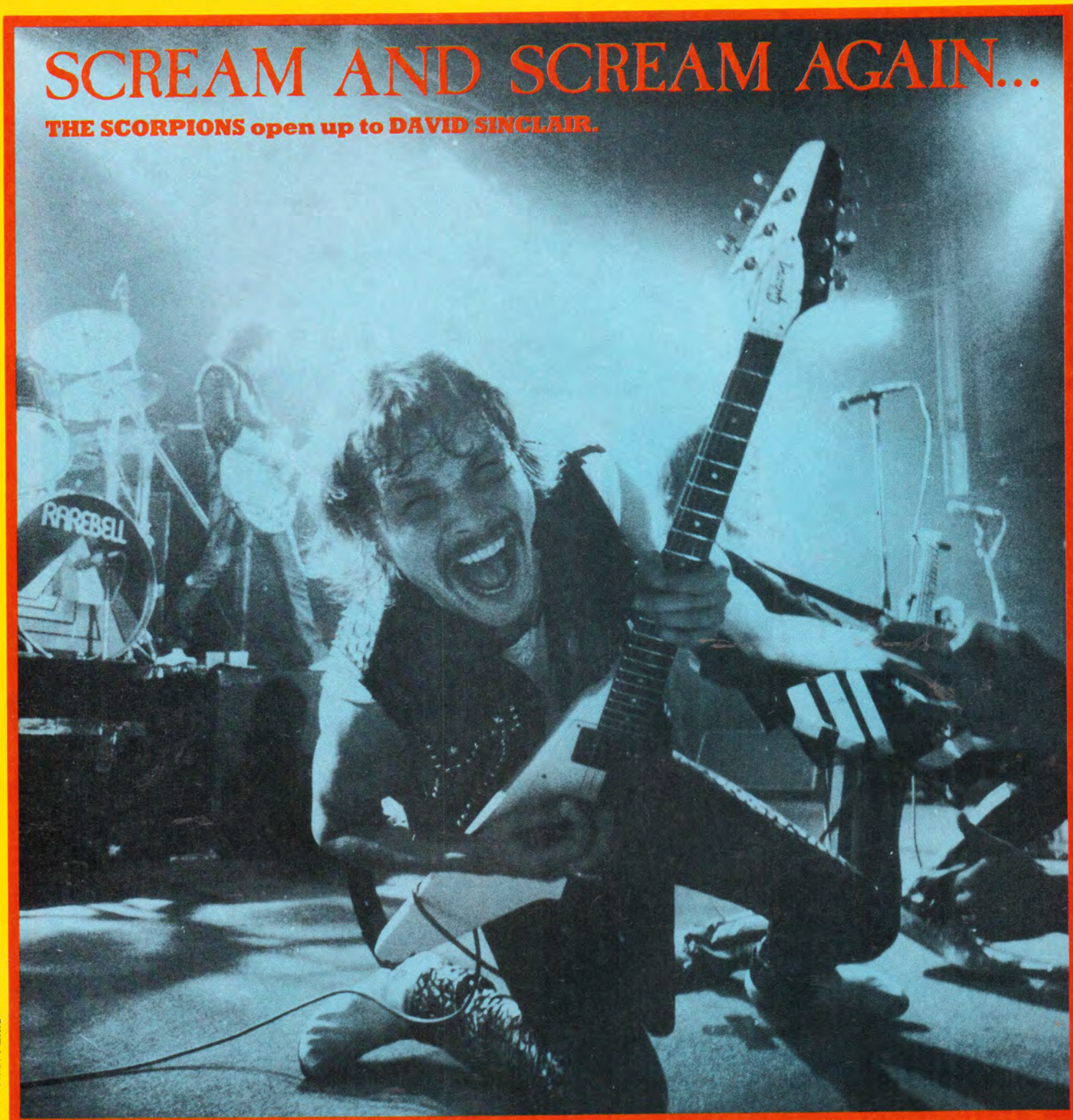
1 **LITA FORD**
2 Lee Aaron
3 Kelly Johnson
4 Pat Benatar
5 Stevie Nicks
6 Tracey Lamb
7 Judie Tzuke
8 Jody Turner
9 Janice
10 Tané Cain

SCORPIONS

Pic Robert Ellis

SCREAM AND SCREAM AGAIN...

THE SCORPIONS open up to DAVID SINCLAIR.



Pic Robert Ellis

'Every morning when I wake up yawning
I'm still far away.
Trucks still rolling through the early morning
To the place we play.
Dream we're going out on stage, it feels like
Coming home again. . . '

IT'S A cliché, but The Scorpions live and breathe rock'n'roll with a passion that belies their many arduous years on the road. 'Coming Home', a standout song from the new 'Love At First Sting' album, is a testament to their feelings about touring and playing rock'n'roll. Being out on the road is like coming home, an experience as familiar and comfortable to them as getting back from a holiday to the security of our homes is to you and me.

"We've been in the studio the last few months and, for us, to go back on the road and play live, it really feels like coming home," explains vocalist Klaus Meine. "We have the best times of our lives when we are on the road. That doesn't mean we're not happy when we're at home, but I feel like a gypsy. It must be something in my blood. After a while I need to go out on the road, and that's the way everybody feels in the band.

"When we come to, say, Newcastle City Hall and see all the headbangers there, we've been there so many times and other similar places, and we meet so many good friends, it really feels for us like coming home."

Meine's point is underlined by the fact that we're talking on a plane *en route* from last night's gig in Copenhagen to the location of tonight's show in Hamburg in his native Germany. It's a journey he treats as casually as a short bus ride.

In Copenhagen, The Scorpions stayed at the *Sheraton Plaza Hotel*, one of the best in that city. The sober, dark wood-panelling, the serene, book-lined relaxation room and the exquisitely appointed dining room don't dampen the band's high spirits in the slightest – they behave as naturally as kids in a playground.

A Swedish journalist, a rather serious blonde-haired girl called Vera, who has interviewed them for her newspaper the previous day, is sitting alone in the lobby, having declined an invitation to eat with the band. Guitarist Rudy Schenker, with the aid of an

accomplice, lifts the girl from her seat and carries her past the protesting head waiter straight into the restaurant, setting her down at the head of one of the two tables taken up by the band, various record company people, press and assorted liggers.

A serious discussion about the British economy ensues.

"If you ask me, Britain is f**ked," says drummer Herman Rarebell, who is the only member of the band to have actually lived in the UK. "For creativity and bands, Britain is still the greatest, but economically. . . ? I remember when you could buy half a pint of bitter for 27p; now it costs 54p, that's a 100 per cent increase."

"Shall I tell you the difference between Britain and America?" chirps up Rudy Schenker in his halting German accent. "In America they have Ronald Reagan, Johnny Cash and Bob Hope. In Britain they have Margaret Thatcher, no cash and no hope. Is good, yah?"

Everybody winces, and a brussel sprout comes flying across from the adjoining table. Schenker chucks one back, and then another missile arrives just as the waiter appears.

"Waiter, please call the police and get them to arrest these people at the next table," instructs Schenker. Meanwhile, someone has noticed that it's started to snow outside.

"Hey, it's raining cocaine," calls Herman Rarebell optimistically, and everyone troops outside to investigate the new phenomenon. It's now about one O'clock in the morning, and wearied hotel staff watch disapprovingly as the first snowball is chucked across the immaculate lobby. The other hotel residents scurry for cover, and one wonders how much the management is prepared to put up with. But then I'd previously noticed a pillar close to the main entrance lined with little brass nameplates proudly displaying the names of such previous honoured visitors to the hotel as Mick Jagger, Iron Maiden, and ELO.

"They're going to put us up there," says Herman, snowball in hand. The privileges of fame.

'Jump on the seats put your hands in the air
Give me a shout, let me hear you're out there.
The wilder you scream for some more rock'n'roll
The higher we'll go.'

The show in Copenhagen is modestly described by those around the band as a warm-up for their forthcoming British and European dates, including the massive Metal festival in Dortmund. The hall is a converted cinema, roughly the size of *Hammersmith Odeon* without the balcony. The 1500 capacity crowd is in boisterous mood.

As the lights dim and the dry ice issues out, the drum platform, with Herman aboard, begins its climb to a height of about seven feet. Against a howling background noise, a blinding light silhouettes the rest of the band as they emerge in slow-motion moves from the netherworld beneath the riser, Scorpions coming out from under a dark, dark stone.

The show which follows is a sharp, varied and, above all, passionate hard rock performance graced by an exceptionally good sound. Bassist Francis Buchholz and drummer Herman Rarebell are an unfussy rhythm section who link arms (musically) with the measured, primarily rhythm guitar of Rudy Schenker, the group's principal songwriter. The musical attack is spearheaded by the quicksilver lead guitar of Matthias Jabs, while the diminutive Klaus Meine laces his powerhouse vocals with melodies that are surprisingly adroit for this kind of music.

The set is a masterpiece of pacing, and surely one of the Scorpions' greatest strengths is that they don't try and bludgeon an audience into submission. The out-and-out rockers such as 'Dynamite' and the Sabbath-ish 'Another Piece Of Meat' are balanced out by the rocksteady chunk-a-chunk of 'Make It Real' and the down-tempo boogie of 'The Zoo'. 'Holiday' features Schenker and Jabs on acoustic guitars, with Jabs playing some poignantly expressive lines reminiscent of Pentangle's Bert Jansch (a folk guitarist!). Another welcome oddity is 'Coast To Coast', an instrumental featuring Schenker playing the haunting melody line with a delightful, lyrical feel, and Meine supporting on rhythm guitar. These are the touches that enhance the high-paced aggression of other songs like 'Coming Home' and the frenetic closer, 'Can't Get Enough'.

Success, however, is further assured by the sheer vitality of the Scorpions' performance. All four frontmen are forever on the move. Visually, to someone who didn't like heavy rock, they would be the worst sort of nightmare. Hair flying, bodies bent backwards, legs astride, mouths and features contorted, formation posing – you name it. Klause Meine does the best microphone twirling I've seen since Roger Daltrey and, during 'Can't Get Enough', he and Schenker do an amazing double act, whereby the latter raises his Flying 'V' above his head and the former somehow contrives to wrap the microphone lead around it until the guitar is eveloped in spaghetti coils of black cable.

It's all quite absurd, but the Scorpions get away with it by retaining a sense of fun and adventure in what they do. Schenker, in particular, always conducts himself, onstage and off, with a knowing twinkle in his eye. Their antics are just the lobby snowball fight transposed to a rock'n'roll stage – the kids playing at home.

During 'Dynamite', the drum riser elevates itself again, and the Scorpions disappear back into the womb of the stage. The Danish audience goes mental. One dummy throws a banger across the auditorium which explodes in the crowd the other side – a real good laugh, if it doesn't blind somebody – while a kid gets punched out over by the lighting desk. Still, they do make probably the best lager in the world and, looking at this lot, I suspect they drink a fair amount of it too. . .

'Day after day, out on the road
There's no place too far
That we wouldn't go.
We go wherever you like
To rock'n'roll.'

Pic Robert Ellis

SCORPIONS (left to right:) Herman Rarebell, Francis Buchholz, Klaus Meine, Rudy Schenker, Matthias Jabs.

The Scorpions are touring Britain in January/February, their first visit since April 1982 when they toured to promote the 'Blackout' album. 1983 has not been a problem-free year for the group. They must have felt a send of *deja vu* when the time came to start recording the 'Love At First Sting' album, for at this point drummer Herman Rarebell's health failed him. Whey they started recording 'Blackout' in 1981, singer Klaus Meine's voice gave way and the completion date of that album was put back by months while the vocalist underwent a series of operations and therapy to recover his singing ability. This time, in 1983, with the 'Love At First Sting' album to prepare, Rarebell was so physically wiped out he couldn't play his kit.

"I had a really serious drinking problem," says Herman. "I just had to stop everything and go to a clinic in Switzerland for six weeks where they treated me. It's OK now. I still drink, but I can stop when I want. One year ago, I couldn't. I used to wake up in the morning and have a half-bottle of champagne or some vodka or some whisky.

"Going to the clinic was good, because I had a lot of time to think – and think straight too. No drugs, no alcohol, *nothing*. It made me realise that if I'd gone on drinking I would be dead by now. Look at Moony or John Bonham; I was thinking to myself: 'these guys have drunk themselves to death – do I want to go next?' You wake up in the morning and you realise your heart is beating really fast, your hands are shaking and you have to have a drink to steady yourself.

"Now I'm better and, although I still drink, I take better care of myself. I do exercises every day; I have a *Bullworker* and I do sit-ups and breathing exercises. You've got to be in good shape, especially before a tour starts. It's important, particularly if you play heavy rock; then the drummer has to be in great physical shape."

While Rarebell was away sick, the Scorpions had a problem. They were booked into Abba's *Polar Studios* to start recording, but they had no drummer. . .

"The studio was booked and the band was working on arrangements," continues Rarebell. "(Bobby) Rondinelli (Rainbow's ex-drummer) was around and he's always been an admirer of my playing, so he stepped in and helped them work out some arrangements."

This was a move that sparked off all sorts of rumours. Bobby

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KONCERTS

WEEKEND WARRIORS: OVERKILL, OVER THERE

ROCK, POP, HEAVY METAL FESTIVAL
Dortmund, Germany

COR BLIMEY, where do you begin to review such an event as this, the Rock, Pop, Heavy Metal Festival, certainly the strongest line-up of genuine, *bona fide*, bombastic, balls to the wall (and a host of other OTT adjectives) HEAVY METAL bands ever to come together in the pursuit of loudness?? And *loud* the festival certainly was, and at times pretty funny which is about as much as you can ask for, really.

What wasn't too chuckle-worthy, however, was being forced to rise at 5.15 in the morning to make my way to Dortmund, Germany, home of the *Bratwurst* and also (at least for the weekend) ten thousand odd hard core headbangers of various creeds and colours. These guys have nothing to fear from us Brits in terms of fanaticism and adulation, being ready to raise a fist with minimal provocation – the amount of times we were incited to 'rock and roll', 'get up', 'get down' and 'swing your partners dozey style' became so great it was almost funny.

Funny? There were some funny people doing the rounds within the bowels of the *Westfalenhalle* who were at times almost as entertaining as the acts they'd come to see! American G.I.'s wandered around abusing those with hair below the ears (they were more

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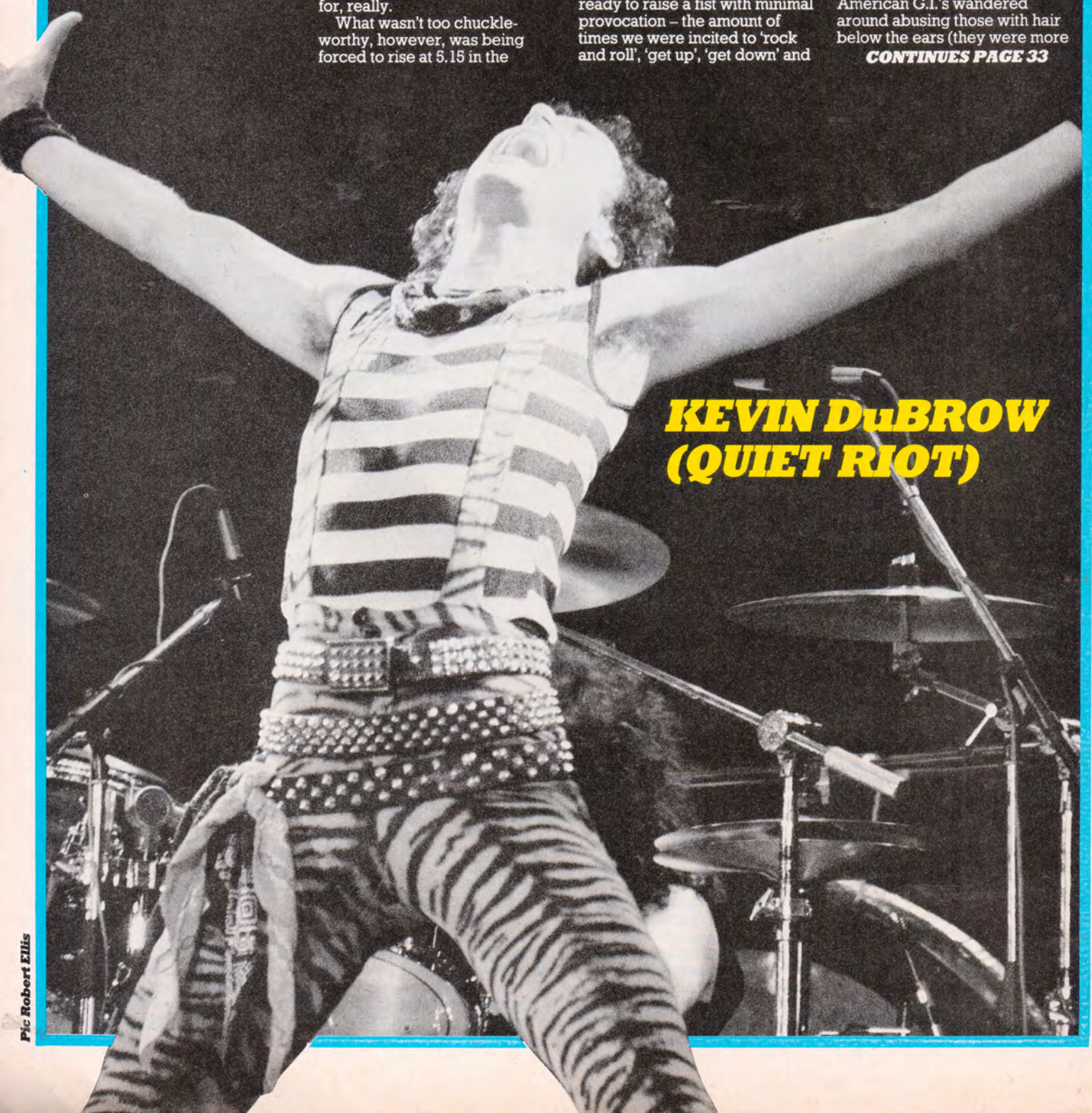


KEVIN DuBROW (QUIET RIOT)

Pic Robert Ellis

Pics Robert Ellis

The new Krokus line-up (left to right): Fernando Von Arb, Marc Storace, Steve Pace, Patrick Mason, Mark Kohler.

Pic Robert Ellis

Pic Ross Halfin

GLENN TIPTON (JUDAS PRIEST)

Pic Ross Halfin

JOE ELLIOTT and PHIL COLLEN (DEF LEPPARD)

Pic Robert Ellis

Pic Robert Ellis

OZZY OSBOURNE

ROB HALFORD (JUDAS PRIEST)

IRON MAIDEN

All pics Ross Halfin

From page 28

hoarse than most by the end of it all!) and plying anyone bearing a backstage pass – hair didn't seem important then – with liberal amounts of vodka and orange from a container that looked like a hollow haggis.

Like I said, funny people, though not as funny as a filthy *fraulein* I encountered whilst taking a leak. Yup, the Dortmund dolly had calmly parked herself in the gents urinal and when yours truly took a leak, the naughty lassie took a peak. Talk about gropies – and why does it always happen to me?! How could anyone match that for debauchery up on stage? The task fell to **Ozzy**. . .

Decked out in traditional wizardry garb, Ozzy was (strange to say!) Ozzy, less demonic and more dumpy, loveable like a snake with his poison glands removed and still rocking and rolling like there's no tomorrow. He's laid his cards on the table by announcing that he's *'just a rock 'n' roll rebel'*, and all that devil-worshipping guff that the States perpetrated currently seems like just so much hot air!

It's probably for the best because it means that we can all concentrate on his music – and while his performance on this occasion wasn't the best I've seen, it was still pretty enjoyable. **Jake E. Lee** as ever wasn't happy with his guitaring but the world will end before he's satisfied. **Halfin** told him he's too much like **Eddie Van Halen**, but I didn't notice it and enjoyed his Metallic riffing immensely. He certainly carried 'Crazy Train' when Ozz's voice duffed out, but 10,000 peace signs can't be wrong – and it wasn't a bad start!

Mixing-desk mayhem! Having finally blagged an all-important laminated pass from **Rod Smallwallet** (spelling of his insistence, claims he hasn't bought a drink since being so tagged!), for which I am eternally grateful, I could finally assume poll viewing position to witness the **Scorpions** but, really, I wish I hadn't bothered. Maybe I've seen **Klaus** and Co. on too many occasions but their appearance seemed little more than token. Token German band, token effort.

Nothing has changed in the last two years aside from the odd receding hairline. I'm reliably informed, however, that their stage show will be undergoing a complete rehaul, and I can only say it's for the better. All I wanna know is where they get their leather trousers from?!

Jus' five good ol' boys, I at last got the chance to renew my acquaintance with **Def Leppard**. Who'd dare knock 'em now after their success somewhere or other? Obviously, no geezer in Dortmund, because the crowd took to **Joe** and Co. in no uncertain manner – they really didn't wanna let 'em go! Something that must have been a definite strain for little **Phil Collen**, resplendent with hair once more. The poor bugger wasn't in the best of health and, as he graphically revealed to me later, couldn't wait to get off stage for a crap!

Leppard weren't that, but their performance wasn't brilliant by any means. They'd be the first to admit they were a little jaded and tonight there was more fun to be had watching an old guy of at least 60 in the front row, taking the knocks and sporting his union jack t-shirt with no small amount of aplomb. And we all thought Leppard fans were of the naughty nymphette variety. . .

Maiden were their usual stoically excellent selves, delighted at reaching the end of their 'World Piece Tour' and showing their true colours by decking out the stage with two tacky union jacks, one emblazoned with that well-known demonic reference *'West Ham'*. Goings on were strange, with **'Eddie'** receiving a lobotomy courtesy of Dr. **Bruce Dickinson**, before the dirty beast ('Eddie', not Bruce) got his own back by bending over Bruce's private (or not so private, as we shall see later!) parts and turning into a goblin – if ya know what I mean!

What a disgusting bunch of reprobates and their music is thoroughly offensive to the youth of the world! Yeah, it's alright! Maiden are a damn fine Heavy Metal band. As Smallwallet said: "It's attitude, innit?"

The first person I'd bumped into when I arrived was that picture of health Mr. **Michael Schenker**, and after the appalling 'Built To Destruct' album (as it should be named) I held out little hope for his performance. But, lo and behold, the man was devastating! His sound was brash, arrogant and spurting energy, his stage presence was charismatic and the audience responded favourably. **Gary Barden** was, I'm afraid, uninspiring and inept – his voice seems to get worse instead of better. Schenker needs a competent vocalist and, more importantly, a new jacket. Then he might return to his best!

By this time of night with sleep at a premium, **Krokus** tended to lose their appeal (as well as their bass player!) They used to be excellent **AC/DC** clones, but now they do pretty average **Judas Priest** impersonations, with the exception of the stunning 'Screaming In The Night'. . . The basic problem is that Krokus are now just *another* Heavy Metal band complete with vocalist with torn t-shirt and hairy chest and lots of guitar histrionics from all around. Maiden's Bruce flattened **Fernando Von Arb** with a mock karate blow back at the hotel, and that says it all for the time being, really.

With the aforementioned Krokus and **MSG** dropping out the next day, making way for Judas Priest and **Quiet Riot**, it was pretty much a case of *deja vu*, with all the bands treading the boards for a repeat performance, improved on this last day. For Leppard and Maiden it was the last lap of decidedly long world tours and both saw it out in style, especially the Irons, who trashed 'Eddie' in glorious fashion, pied each other and went down a storm. But. . .

Unbelievably, this was the first time I'd eyeballed Priest and they were certainly a spectacle to behold. I don't think I've ever witnessed a more hilarious frontman than **Rob Halford**, swatting flies all around with true panache, introducing a song entitled *'Grrrrrinderrr'*, which was possibly the funniest moment of the entire weekend, and almost singing himself right out of his leathers and chains. I couldn't decide whether to laugh or grit my teeth but the music was excellent, if a touch relentless. I'd like to check 'em out again.

Yet, the most satisfying musical morsel of the entire weekend was, for my money, Quiet Riot. The power of the 'Metal Health' album translated to the live setting brilliantly and, with a band with such a knack for style and presentation performing the songs, the results were mightly satisfying. It's the return of the 'Flash American Bastard' syndrome with **Kevin DuBrow** twirling his mike-stand in cocky fashion before launching into lug-lashing vocal lines of rare power and **Rudy Sarzo** cavorting about like a true rock 'n' roll maniac (sic).

The Riot have style and cheek – DuBrow points his bum at the crowd when he sings *'Love's got me by the ass again'*, and gets away with a ridiculous amount of onstage lunacy. They make no apologies for being loud, OTT and American and I make no apologies for loving 'em. Remember **Van Halen**? I wonder if. . .

And that, my friends, was that – apart from Bruce Dickinson, a very pissed end-of-tour personality, really putting the *'Dick'* in his name by flashing his privates, here, there and everywhere. Even on Quiet Riot's photo sessions!

Would your mother like it? I doubt it, but on the whole I had a hell of a time.

HOWARD JOHNSON

K.K. DOWNING and ROB HALFORD (Judas Priest) gripped by the 'Grrrrrrinderrr'.

KONCERTS

pic by Peter Cronin/David Redfern

JUDAS PRIEST's Rob Halford demonstrates the effectiveness of his new underarm deodorant.

JUDAS PRIEST/QUIET RIOT
Hammersmith Odeon, London

BLAM, BLAM. Blam, blam, blam. When this man moves, when this kid carries his satin and tat soul into the steam of the night he walks with steel.

Yeah! I never leave my underground haunts to go nowhere no time without my chambers loaded and my solid state sights set. Now listen brother, I am not easily impressed . . .

So when I say here and in print that Quiet Riot ripped the grey ovaries from the womb of the Hammersmith Odeon, that Quiet Riot not only have the gall to totally manufacture an image tainted with the tears of several million visits to the B-side of the glam rock grave, but then have the audacity to somehow live up to that same speed jive jerk, that Quiet Riot had the whole damn barracks going for the big guns, that still don't mean that I am impressed . . .

Make no mistake, the band have the touch, I just didn't see that look in their eyes that says . . . blam, blam, blam, and for me it's always been a simple case of no blam, no fan. I guess I want too much, I just want it all and I want it every time.

The first thing that distracted me was the smell of work the band give off. I mean, they're real good an' all, but it's because they work at it really hard which is a fine and cool line to take except that anything short of total belief in any of my rock fantasies leaves me with that unfinished feeling, that irritating eczema of the brain that says: 'I don't believe you'.

They do a great version of 'Cum On Feel The Noize' and I just know that they know *how* to spell the title.

It doesn't matter. They'll be huge in Britain one day very soon and it'll never cross anybody's mind that they imitate AC/DC in a Rose Tattoo cum Alice Cooper sort of way because by then they'll have worked the huge stadia in the US so often and so hard that they'll have achieved every worker's dream: to get a decent day's pay for a decent day's work. And why should anybody care, it doesn't matter that they're not brilliant or original because they are very good and exciting. They'll be around to pick up their pension.

My lungs filled with blood, so razor-sharp was the air of tense animal impatience waiting for Judas Priest to commit the first sin. When finally the lights all went out a woman to my right almost gave birth to the blast beneath our seats when the band came on.

She was wild, this woman, and she had come to see the wildest band in town tonight.

Glenn Tipton and KK Downing were descending twin cat-walks at a 45 degree angle with an ocean of dry ice on their backs. The automatic lights were flashing a sirens' dance and we were all seized by the hair as Rob Halford appeared, the ageless cocktail crooner in leather and glass tuxedo moon gloom, nonchalantly spilling the beans all over 'Electric Eye'.

The beginning of the Judas Priest show is so riotous, so sky high it almost burns brighter than the encores, three at last count.

But what can I say about Judas Priest that will prove illuminating after all these years. I mean, everybody *knows* the band are premier deluxe models, built to thrill.

Rob Halford still looks like Gary Numan's wife and he's getting better and better all the time. Rob Halford is wild, he ain't straight and he ain't silent, and that's how I like my meat cooked: thick with blood and smeared with poison. Rob Halford means it.

And so do the band . . . how could they not.

You don't review Judas Priest, don't be asking me to do that, you just get into it or do the other thing. Friday night's show was one you would have wanted to get into, I have never seen them perform better.

The hammer came down and with it came the joyous cry of teenage terror/old age glee as Halford strode miles high above the heads of his fans and dug his feet into their hearts.

Like lightning they spun us through the familiar wastelands of 'British Steel' and 'Screaming For Vengeance'. What can I say? You were there or you weren't.

Blam, blam, mutha! Blam, blam, blam!!

MICK WALL

THE POLICE
Royal Concert Hall, Nottingham

YEAH, I know what you're thinking! Is this a wind-up? Have we completely lost our marbles? Has Dome beckoned us all through to the land of lunacy?? So first a brief word by way of explanation . . .

The British rock scene has been rent asunder by the grisly spectre of the 'category'. Everyone had to fall into a recognised category or else spend the rest of his/her days in the wilderness (Brian Eno and Jeff Beck are cases in point) – and we here in the press are as much (if not more) to blame as anyone.

In the States, the Police, the Clash and Def Leppard are all major rock bands. But here we have to bitch and say: 'No, no! They're a POP band, they're a PUNK band and they're a HEAVY METAL band'. In reality, all these groups are utilising the essential rock band format (vocals/guitar/bass/drums) to create differing sounds. Sure, a *Ford Fiesta's* different from a *Mini Metro* – but, in essence, only because we choose to call them by different names.

Anyway, the Police started life riding the back of the punk movement, but have since devloped into one of the finest live entertainments I've ever encountered. Sting's songwriting, in particular, has matured from a basic, slightly angst-ridden syrup into a vicious, caustic venom (listen to 'Invisible Sun', 'Synchronicity I &

ll' and 'Murder By Numbers', all aired here). He may be a s**t, but he has managed to translate his troubled social conscience into the most palatable form since John Lennon gave up that sort of thing.

The Police sound is fundamentally very simple: an easy bass riff, complemented by energetic drumming and finally overlaid with some studied, intricate guitar play. And that's it. Dead simple.

Playing here in the small but attractive and acoustically wonderful surroundings of the Royal Concert Hall, complete with an elaborate lighting system and extensive use of dry ice, how could they go wrong?

The short answer is, they couldn't. They performed all but two numbers from the 'Synchronicity' album, most of their numerous hits and a couple of others, thrown in for good measure. It was lapped up with relish as, indeed, it deserved to be.

The Police are masters of their art, brilliant manipulators of their times, their form and, of course, their audience. If only ALL rock bands were as good as this. . .

DAVE DICKSON

VERITY
Arts Centre, Bingley

JOHN VERITY is convinced that the eight years he's spent in London have been a complete waste of his musical time, and eight years is an awfully long period to fritter away. That's why I didn't mind travelling to his home town of Bingley (near Bradford, not Birmingham) to witness the Verity charity gig. To my mind, the more bands working outside of London the better, a musical theme should be fostered in *every* town and I don't think the capital will suffer for it.

I believe this was Verity's second gig and I guess it should be viewed as such. The bottom line therefore has to be that this act is musically exceedingly competent. Their sound is in the USAOMRM (United States Adult Orientated Melodic Rock Music) mould, so if you think all wimphem sucks you can switch off now. . . or maybe not!

John Verity at least has the credibility of Argent behind him; has included the obligatory Russ Ballard number on his album to hopefully make a quid or two and, most importantly, has a great voice that can ride the style with cultured ease. Tonight's opener, 'Rescue Me', is certainly a great song, big enough for stadia, small enough to be personal and, when added to Ballard's 'Just Another Day (In The Life Of A Fool)', makes for a strong opening double-punch.

These are early days, however – and it shows! There were vast technical difficulties, for instance, with John switching guitars virtually every number, not to mention pauses of amazing length while something or other was sorted out. It would help Verity enormously if they could find a crew just a little more snappy! And some snappiness onstage wouldn't go amiss either. It's almost as if the band are telling a bedtime story rather than indulging in Paul Stanley-type 'how's everybody feel?'-isms. There's a certain spirit, a certain attitude to rock 'n' roll that Verity need to learn fast.

But, despite the problems, it was an encouragingly good gig which ended on a high note when Saxon's Paul, Graham and Steve, plus various other (non) luminaries, joined the boys onstage for some blues jamming. For now, Verity should be rightly satisfied, but the real test will come when they start doing some serious work next year. We'll see what happens.

HOWARD JOHNSON

GARY GLITTER
Hammersmith Palais, London

'LEADER – LEADER – LEADER!!!', intoned the crowd. 'LEADER – LEADER – LEADER!', squiggled the laser. And, chest thrust out, chin thrust up and fists stretching towards the sky, Gary Glitter declared his return (again). 'LEADER – LEADER – LEADER', continued the acolytes. Oh yes, I thought, very Nuremberg.

'How can you slag this?' groaned my trusty cohort, Steve. Very easily, very easily indeed. After all, Gary Glitter has made almost as many 'come-backs' as Frank Sinatra; he never had much of a voice and old age certainly hasn't improved it; and, while at one time a Glitter show was extravagant and camp, now it looks rather impoverished and camp. See, it wouldn't take much to bang a few more nails into GG's well-tailored coffin.

But, instead, let's give the man some well-deserved applause. For Gary Glitter is an old trouper who, even at the pensionable age of 39, can still pack 'em in at the Palais; punks, heavies, skinheads, glam-rockers – the works, *everyone* came to this gig. And they came for two reasons: one, to pay homage, and two, to get themselves thoroughly entertained. His success rate was extremely high.

'Christmas starts here!!' cried Gary, racing through all his old hits. You name 'em, he played 'em: 'Didn't Know I Loved You (Till I Saw You Rock 'N' Roll)', 'Do You Wanna Touch Me?', 'I'm The Leader Of The Gang', 'Hello, Hello, I'm Back Again' and 'I Love You, Love Me, Love', not forgetting 'Rock 'N' Roll Parts 97/98' which opened the proceedings. It was glorious, truly, truly wonderful – I just wish you all could have come too.

'Sing me a Christmas song,' demanded Gary. So they shouted out 'Jingle Bells' and he smiled. Indeed, the crowd spent as much time singing as did the black (and later white) spandex-clad Grandfather Of Punk and unashamed plagiariser of glitter. He even wheeled out his old composing chum Mike Leander to jam at the end. This wasn't a gig it was a party.

He was great. He was a showman through and through. He strutted, he strode, he minced and he posed, teased and enticed, but, God, what a performer! His voice was never up to much and his material was always banality itself, but this was just sensational. Having clocked Judas Priest the night before round the corner at the Odeon I can honestly say I have never spent such an enjoyable rock'n'roll weekend in my life.

Yeah, Gary, it was good to have you back!

DAVE DICKSON

CLIVE BURR'S ESCAPE
Marquee, London

REALLY, for a new band with a pedigree at least 50 fretboards long, Clive Burr's Escape failed to gain the full attention and interest that should have been due to them on this their debut performance. The turn-out could have been much better and it seemed that the rival attractions of Judas Priest and Quiet Riot had cost the ex-Maiden drummer some of his potential audience.

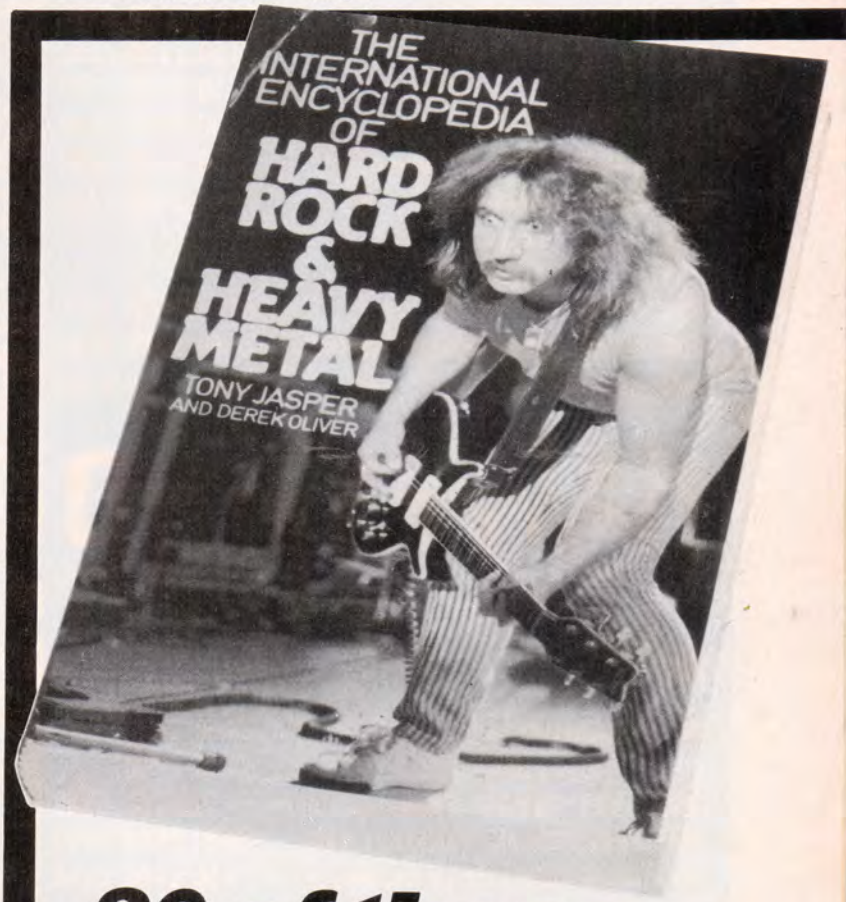
Those that *were* there, however, were keen to see what direction Clive would be taking after his ignominious departure from Maiden. Though, with three ex-Praying Mantis men fronting the stage, it was obvious they would be stamping their ID on the material.

As one might have expected the volume of the drums was well up in the mix (though thankfully the noise level declined as the gig progressed), Escape opening with an instrumental that succeeded in pushing Burr's talents to the fore.

Generally, the standard of material was consistently high and the numbers well constructed, as one might expect from such an illustrious crew. 'Your Number', featuring typical, short, sharp Troy Bros. harmonies, the polished but ballsy 'Enough Is Enough' and the deliciously meandering 'Raining In Kensington' all served to build impetus in the first half of the set. Unfortunately, Escape failed to capitalise on it, including one or two downbeat numbers as proceedings wore on, something that put a damper on the favourable reaction they had built up.

Without wanting to seem cynical, I am afraid that despite previously proven talent and good classy numbers, Escape are going to find themselves in a no-man's land; not heavy enough to appeal to hard core HM fans and not commercial enough for any kind of chart success. It's hard to see them taking off in a big way, professional though they are.

JUSTINE COLE



20 of these to be won!

'THE International Encyclopedia Of Hard Rock & Heavy Metal' has already been a hit with Kerrang! readers, as our poll results show.

Well, now's your chance to win a copy of this comprehensive guide to your fave type of music. We have 20 up for grabs. All you have to do is answer these four historical questions on heavy rock:

1 *Uriah Heep guitarist Mick Box is pictured on the front cover of the book. What was the title of the band's debut album?*
2 *Which top drummer first made his name with American act Black Oak Arkansas, and has since played with Pat Travers and Ozzy Osbourne?*
3 *'You're The Music, We're Just The Band' was the claim of which acrobatic British band in the Seventies?*
4 *With which band did Ted Nugent go on a 'Journey To The Centre Of Your Mind'?*

Put your answers on a post card (with your name and address) and send it to: Kerrang! Book Competition, PO Box 16, Harlow, Essex.

Kennedy Street Enterprises present

HAWKWIND

UK TOUR '84

FEBRUARY

16th	SLOUGH, Thames Hall	£4.50, £4.00, £3.50
17th	BIRMINGHAM, Odeon	£4.50, £4.00, £3.50
18th	LIVERPOOL, Empire	£4.50, £4.00, £3.50
19th	MANCHESTER, Apollo	£4.50, £4.00, £3.50
20th	PRESTON, Guild Hall	£4.50, £4.00, £3.50
21st	SHEFFIELD, City Hall	£4.50, £4.00, £3.50
22nd	NEWCASTLE, City Hall	£4.50, £4.00, £3.50
23rd	EDINBURGH, Playhouse	£4.50, £4.00, £3.50
24th	ABERDEEN, Capitol	£4.50, £4.00, £3.50
25th	DUNDEE, University	£4.50, £4.00, £3.50
26th	GLASGOW, Apollo	£4.50, £4.00, £3.50
27th	HULL, City Hall	£4.50, £4.00, £3.50
28th	MIDDLESBROUGH, Town Hall	£4.50, £4.00, £3.50
29th	HALIFAX, Civic Hall	£4.50, £4.00, £3.50

HAWKWIND

UK TOUR '84

MARCH

1st	BRADFORD, University	£4.50, £4.00, £3.50
2nd	HANLEY, Victoria Hall	£4.50, £4.00
3rd	NOTTINGHAM, Sherwood Rooms	£4.50, £4.00, £3.50
5th	FOLKESTONE, Leas Cliff Hall	£4.50, £4.00, £3.50
6th	CRAWLEY, Leisure Centre	£4.50, £4.00, £3.50
7th	PORTSMOUTH, Guildhall	£4.50, £4.00
8th	DUNSTABLE, Civic Hall	£4.50, £4.00, £3.50
9th	IPSWICH, Gaumont	£4.50, £4.00, £3.50
11th	LEICESTER, De Montfort Hall	£4.50, £4.00
13th & 14th	HAMMERSMITH, Odeon	£5.00, £4.50, £4.00
15th	GUILDFORD, Civic Hall	£4.50, £4.00, £3.50
16th	CARDIFF, St David's Hall	£4.50, £4.00
17th	OXFORD, Apollo	£4.50, £4.00, £3.50
18th	BRISTOL, Colston Hall	£4.50, £4.00
19th	CHIPPENHAM, Goldiggers	£4.50, £4.00, £3.50
20th	SOUTHEND, Cliffs Pavilion	£4.50, £4.00, £3.50
21st	SOUTHAMPTON, Gaumont	£4.50, £4.00, £3.50
22nd	SWANSEA, University	£4.50, £4.00, £3.50

HAWKWIND

UK TOUR '84

SINGLES

reviewed by HOWARD JOHNSON.

JUDAS PRIEST: 'Freewheel Burning' (CBS)
Once again the tropical heat of Ibiza hasn't rendered the JPs one iota laid back. It's 90 above, and boy, do these boys burn! The undisputed kings of British Steel, as far as Heavy Metal is concerned they've got one tasty slice of the market cornered. 'Freewheel Burning' is hammer-down, ball-breakin' hard rock which features the most ridiculous Halford vocals to date and proves itself another lightning fast rock 'n' roll ditty. Fries eggs (and parts of your anatomy!) at 30 paces and an excellent taste of what's to come!

GARY MOORE: 'Hold On To Love' (Ten)
The most palatable song from Gary's new album – but that's not saying much! The man makes another stab at world domination via US airplay and fails to cut it with a melody which isn't inspired enough to capture the hearts of lovers of the 'melodic rock' genre. He certainly hasn't got much that grabs me!

DISCHARGE: 'The Price Of Silence' (Clay)
Well, they ain't making any bones about it, this is definitely Heavy Metal of the Motorhead ilk. It's a double A-side with about four forgettable riffs that I've already forgotten (proves the point, eh?) Yeah, very Motorhead.

SLADE: 'Cum On Feel The Noize EP' (Polydor)
And while 'My Oh My' clocks up sales to bring a smile to the collective Slade fizzogs, and while Quiet Riot kick up a storm with their cover of 'Noize', and while Noddy wipes his bottom with a picture of the Rioteers . . . while all this happens, *Polydor* re-release three Slade oldies for the thousandth time. Three great toons, but you can't help but be cynical about this kind of cashing in.

ABRASIVE WHEELS: 'Banner Of Hope' (Clay)
Another attempt at Heavy Metal which at least has a decent desire to imbue a thrash with some melody. Compared to earlier Abrasive Wheels output that my friend Barry once played me (why else would I hear it?) this is actually pretty tolerable though let down by weak vocals. Open mindedness helps here.

Y DIAWLED: 'Noson Y Blaidd' (Sain)
Welsh Heavy Metal makes a change and in a very charming letter that accompanied the single we were politely asked not to deride the . . er . . Welshness of the protagonists. I entirely agree with the sentiments, music should cross all boundaries, but bad music is bad music. That this is, a kinda folky/Metal blend that unfortunately scores rather low on the *Kerrang*ometer (unless you live in Swansea).

PROWLER: 'Forgotten Angel' (Pirate)
'When the smoke begins to rise' wafted its way out of my speakers from a band named Prowler and I knew this would not be a pleasant ride. Prowler obviously love their Metal but I've heard this mid-paced riffy plop since I came out of the womb. In a world of real men (can you hear Priest a-calling?) I'm afraid it stands no chance.

JEDDAH: 'Eleanor Rigby' (Death)
You have *got* to buy this single, if not for the music then for the absolute riot of a sleeve insert! Self-effacing HM bands are so few and far between that they have to be encouraged all the way. How about this for a quote from guitarist Quirk: *"I've got five fingers, it's only got one neck, I must be good!"* Classic stuff! Musically our friend Quirk has a good few tricks in store for the Beatles' classic and if you're into something different, this is for you!

BARRY MANILOW: 'Read 'Em And Weep' (Arista)
Apocalypse now! Reagan says something sensible, Malcolm Dome goes bareheaded, Manilow makes *Kerrang!* Shame I didn't like the original Meat Loaf version and Barry's own songs are better than this deadweight around his neck (or is it nose?). Still, the picture disc looks lovely on my bedroom wall!

LISA PRICE: 'Can't Hold On Forever' (Mirus)
And finally . . . a veritable ace in the pack. Another Suterian foxy female backed by a hard rockin' male axe sidekick, this time one Bernie LaBarge, and an AOR saturated rocker that exudes a magnificent sensuality. One spin had me hooked by the bulge in my pants. Airplay sex rock for sophisticates. Grab a piece!

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HEAVY FANZINE is looking for serious contributors for written articles. This fanzine will be written in English. Write to Ferdinando Sighi, Via Mercati, 15 43100 Parma, Italy.

FAN CLUBS

VIRGIN WHITE HOT ROCK SOCIETY. SAE to 5 The Mews, Bodmin Drive, Normanton, Yorkshire.

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SPECIAL NOTICES

BRUNELLI'S GOT a new bag. HFP Productions have a new list + Kompetition.

DETERMINED, MELODIC Midlands-based band needs vocalist/frontman. Steve 0533 713367.

JOHN EVANS of Sleaford requests that no further orders for videos be sent to him. Any outstanding cheques will be returned.

PROFESSIONALLY EXPERIENCED bass player seeks to join or form HM band with talented, dedicated players, influences include Priest, Maiden, Purple, Sabbath, etc. Emphasis on diverse original material and energetic live performance no posers. Please send tape and pix to Terry Smith, 1026 Burrows Ave, Winnipeg, Manitoba, Canada.

MARINO THE BAND OF THE 80s.

MUSICIANS WANTED

ROCK BAND require drummer and vocalist in Sleaford area phone Sleaford 240630 after 6pm

VOCALIST REQUIRED for Midlands based H/R band. Tel. 0455 612143.

PRO-METAL band seeks accomplished bassist for original material. Must relocate to Philadelphia. Demo and picture required. Jeffery MacPhee, 401 Westerly Drive, Marlton, N.J. 08053 USA.

BASS PLAYER required for dedicated HM Band in Leicester, Ashby/Burton area. Ring Andy on Burton 212673 for details.

PENPALS

ED BANGERS contact club. SAE for details to: Box No K239.

FANZINE

FOREARM SMASH No.3 Interview: Dio, Diamond Head, Lords of The New Church, Tobruk, Larry Miller, Le Mat, Truffle, 30p + Large SAE. S. Rackett, 33 Boulton Road, Southsea, Hants.

COURT JESTER 5: Hackett, Twelfth Night, Solstice, Quasar interviews. Also Kevin Ayers, Yes, Tzuke, Top 100's. Large SAE + 30p – 145 Highfield Way, Chorleywood WD3 2PL.

SHEER POWER No. 3 features Rock Goddess, Kiss, Poll results and gig reviews. 30p + large SAE. Box No. K243.

SUCKS, BELGIAN fanzine printed on luxury-paper is looking for the heaviest and fastest bands in the world. So please send a bio, some pics and your demo tapes to SUCKS Postbus 112, 2400 Mol, Belgium and probably you'll get a review.

PALLAS, MARILLION, Reading report. 'Revelation' fanzine 40p + SAE/cheques to Keith Halden, 42 Miller Terrace, St. Monans, Fife.

SITUATIONS VACANT

PRO VOCALIST wants H.M. band in Burton Derby area. Phone (0283) 48794 ask for Joe.

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Albums
From page 13

Quality Street *tins*'.

The Blood are the fart everyone laughs at rather than gags on. The opening 'Done Some Brain Cells Last Night' is such a shambles that you've taken it off and checked your stylus before you realise that it's supposed to sound that way . . . and then it begins to grow on you, herpes-style. JJ's guitar starts to sound both coherent and impressive (or at least when he's not being totally demented), and by the time you reach the harmony backing vocals on 'Gestapo Khazi' you're hooked and it's time to see a doctor.

The Blood are perfectly capable musicians – apart from that drummer! – having a good laugh.

PAUL SUTER

BOW WOW
'Holy Expedition'
(Heavy Metal Worldwide)
EARTHSHAKER
'Earthshaker'
(Music For Nations MFN 13)

IT'S A breath of rose-scented air blowing through the HM corridors of the UK when two Japanese hard rock bands find themselves with British releases in their little yellow mitts. Pleasing indeed to believe that we're at last coming to terms with an oriental beat pervading our favourite music.

Bow Wow really are something special, their humility and aggressive attack coming to the fore in this cracking little live set, captured a while back at London's very own den of iniquity, the *Marquee*. There's much to marvel at here – Kyoji Yamamoto's awesome grasp of guitar tricks, bassist Kenji Sano's delightfully named 'Crazy Voice' and the high standard of Heavy Metal in general. The land of the rising riff . . . coppa loada 'You're Mine', 'Can't Get Back To You' or 'Don't Cry Baby' and you'll get the picture. You can't fail to adore it, oh, and buy it!

As for Earthshaker, well, they have their moments too, though they have to rely on their musical merits more than Bow Wow due to their ethnic Japanese vocals. Guitarist Shara has plenty of neat licks and flicks to display, though at times he sounds like a cross between every decent Western guitarist you care to mention, while their songs manage to succeed for the most part despite being predictable. 'Earthshaker', 'Wall' and 'Children's Dream' are worth spinning and the band worth keeping an eye on.

HOWARD JOHNSON

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PENPALS

This is a FREE service. But keep it brief – and clean! Send a photo too, if you like. Long, boring Penpal letters will go in the bin!

GOOD LOOKING 21-year-old guy into Tank, Venom, Humphrey Bogart wishes to hear from similar, ladies 15-28 welcome. All letters answered. **Christopher Hawkes, 20 Cambridge Close, Cheshunt, Herts.** Photos preferred.

22-YEAR-OLD German Metal maniac wishes to trade live tapes and demos with other headbangers from USA, Canada, Europe etc. I have 500 live tapes and demos and some great colour live action photos of Accept and Trance. Please enclose your list and write to **Felix Lethmate, PO Box 1721, 4450 Lingen, W. Germany.**

DEDICATED DANE would like to get in touch with persons who can tell me about Last Flyte, Overkill, Pretty Wicked and other less known British bands never featured in *Kerrang!* Then I might tell you something about Scandinavian Metal. **Peter Christensen, Norregade 10, 9800 Hjorring, Denmark.**

17-YEAR-OLD male rock fan seeks lentil loving females aged 16-25. I'm into most bands except Motorhead and those hilarious new Satanic bands (I mention no names). Purple, Kiss, Queen, Halen, Y&T and AC/DC are my faves. Write or send your lentils to: **Mark Stelfox, 4 Hall Rise Croft, Bramhope, Leeds 16, West Yorkshire.**

COME ON you lot, I'm a 14-year-old gal looking for anyone to meet/gig/write/almost anything. Into Zep, 'Snake, M.Head and most class rock. I'll be waiting for ya. **Jane Oliver, Rockcliffe, 6 Station Road, S. Queensferry, W. Lothian, EH30 9HY Scotland.**

ENGAGED COUPLE (both 18) seek anyone unprejudiced and unboring – any age or sex – interested in forming an international 'chapter'. Bikes not essential, guaranteed reply. Write to: **Linda and Paul, 55 High Street, Loscoe, Derbyshire, DE7 7LG, England.**

MALE KANGAROO (21) from down under wishes to hear from any slim, spunky Metal maidens up to 23 years to increase the Kangaroo population (one day)!! I'm into Jaguar, Raven, Holocaust, Crüe, Sister, Anvil, Purple, Ozzy, Priest and many more. Please, no uglies, non Metallers or males. **Pepi Pirie, 12 Willarong Road, North Caringbah 2229, Sydney NSW, Australia.**

RECENTLY ABANDONED male (20) into most rock (Airplane, Neil Young, Zep, Sabs, Rush etc) seeks female (16+) for gigs, travel and friendship. Sense of humour essential. Write: **Chris Loydall, 341 Narborough Road, Leicester LE3 2RD.**

MAKE THIS the year you learn to speak Norwegian! Penpals urgently required – anywhere, any kind. Male (21) into Lizzy, Rainbow, Whitesnake, Storm, Night Ranger, Spys and all good music. **Olav Nordli, N-2620 Follebu, Norway.**

LONELY MALE (21) into Queen, Y&T, Kansas, Rush, Saga and most prog rock, seeks similar female (18-21) in or around the Newcastle area to write/meet. Photo if possible, but not important. **Martin, 23 Thirston Way, Kenton Bar Estate, Newcastle-Upon-Tyne NE3 3EQ.**

I'M AN 18-year-old male who loves Heavy Metal, but here is the worst place to be a headbanger. I'm an HM fanatic into Maiden, Ozzy, Raven, Anvil, Venom etc, (I play lead guitar and have an HM group too). I would like to correspond with heavy males or females everywhere. All letters answered. **José Carlos Tonalezzi, R – Dos Diamantes No 259 Cep 04324, San Paulo – S.P. Brazil.**

I'M A 20-year-old guy heavily into Floyd, T.D, Tull, The Doors, VDGG, Zappa etc. so if there is any female interested please write. **Paul Walton, 16 Tynedale Walk, Shildon, County Durham DL4 2DD.**

CALLING PHILLIPA and her two mates. Please contact me as soon as possible, I'm the lad who was in the front row for MSG at Manchester Apollo whose seats you pinched. I was also in the front row for Judas Priest while you were R.40. **Alex Watkinson, 18 Brayton Avenue, Ashton-On-Mersey, Sale, Cheshire M33 5HF.**

MALE (18) seeks people with good taste i.e. those who like Neil Young, Alice Cooper, Golden Earring, Iron Butterfly. All letters answered. No Raven fans please. **A.C. McIntosh, 123 Cromarty Road, Cairnhill Airdrie, Lanarkshire ML6 9RL.**

HERE IS one 19-year-old gal from Finland who likes Ritchie Blackmore, Deep Purple, Black Sabs, Dio, Scorps and many more. Hobbies are playing guitar, gigs and parties. **Vance Toivanen, 71150 Vartiala, Kuopio, Finland.**

AMERICAN METAL HEADS, sick of the wimpy Hollywood scene, moving to England to find the true 'bangers and form a band on the lines of Maiden, Raven, Metallica. Drummers and bass players please respond and anyone else willing to give info desperately needed about places to live and happening clubs etc. **J. Lumbruno, 3620 Pacific no. 562, Vanpedrc, Calif USA 90731.**

FRENCH HARD ROCKER, 24 years old, male, wants to correspond with females and males from England, USA, Canada and the whole planet. Write to: **Pascal Girard, 8 Rue Des Vergers, 68100 Mulhouse, France.**

DUTCH MALE Golden Earring collector would like to hear from G. Earring fans all over the world and trade live tapes/records etc. **Albert Middelveld, Kerkstraat II, 1483 BM, Graft-De Rijp, Holland.**

RAINBOW FAN, male (21), would like to hear from anybody anywhere in the world to exchange news, views and live tapes. **Ken Mitchell, 31 Langdon Road, East Ham, London E6 2QB.**

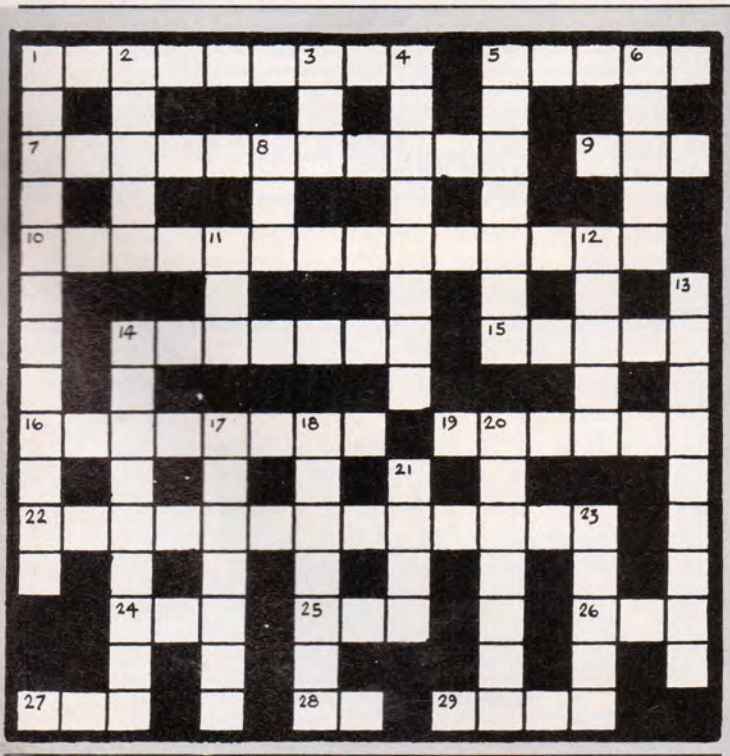
20-YEAR-OLD Whitesnake freak, also into Gary Moore, Trapeze, Elf and Rainbow, wants to hear from female 'Snake fans to exchange records, tapes and friendship. **Yves Naert, Egemsesteenweg 47, 8880 Tielt, Belgium.**

METAL MISTRESS, 19, into Crüe, Halen, Priest, Maiden, would like to here from Metal men everywhere. **Gerry Dow, Rt. 2 Box 140, Plato, MO 65552, USA.**

I'M 16, certified insane, into Ozzy, Sabbath, Venom and all Black Metal. Long-haired chaps with similar tastes who are krazy write to **Charlotte, 45 Edenbridge Road, Bush Hill Park, London E9 2LW.**

25-YEAR-OLD guy into Sabs, Hawkwind wishes to write/meet rock fans for friendship, gigs, fun etc. **Steve, 28 Lingfield View, Moortown, Leeds 17, Yorkshire, England SL17 6BZ.**

YOUNG POLISH boy interested in Heavy Metal would like to correspond with British rock fans. Write to: **Paul Kmiec, 40/38 Korotynskiego Str, 02-123 Warsaw, Poland.**



Next issue on sale January 26.

KERROSSWORD!

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DOWN: 1. Burn This Town 2. Midge 3. Arc 4. Evil Eyes 5. Freddie 6. Saxon 8. Ann 11. UFO 12. World 13. China Town 14. The Plague 17. Phoenix 18. Spectre 20. America 21. Room 23. Lines.

KOMMUNICATION

Say it loud to Kommunication, Kerrang!, 40 Long Acre, London WC2

BOB KULICK: bald boys can play rock 'n' roll!

BARE FACTS

AT LONG last you've managed to cover the legendary, not to mention brilliant, Bob Kulick.

Bob was rightly described by Howard 'Melodic Hard Rock' Johnson as a *'fret burner* par excellence' and *'a heavy rock guitar star of the first order'*, praise that could easily be written off as journalistic exaggeration. But in this case, they're merely the bare facts!

Sadly, Balance (the *'ultimate'* melodic hard rock group) have now split up. Still at least they've left us the legacy of two excellent albums.

But, as well as being an ace guitarist, Bob is also a nice bloke. We had the pleasure of meeting him in Newcastle recently when he was touring with Meat Loaf and he spoke to us both before *and* after the show about a variety of topics, including his future plans – a thoroughly enjoyable experience. **The Kulick konnoisseurs, Durham.**

COPY CATS

IN THE past few months, Los Angeles bands like Ratt, Warrior, Black 'N Blue and Great White have been signed up by major labels on worldwide deals.

Yet, whilst I congratulate them on their good fortune, I cannot see these acts as anything other than a joke because they are all such blatant copies of established names. For instance, I'm sure *Geffen* only picked up Black 'N Blue because they wanted an American Def Leppard clone and *Atlantic* see Ratt merely as another Aerosmith.

What really angers me is that the *best* of the new LA acts, such as Hellion and Armored Saint, are being ignored by the media and music industry. Why? Because they're not copy bands but possess some genuine originality.

The *real* stars have always been people with a unique individuality. So, whilst I'm happy that Metal heads throughout the world will now get a chance to hear new American HM acts, it saddens me that they won't get a chance to listen to the best. **Tim Mason, Whittier, California.**

FESTIVE MOAN

I'M RATHER disappointed by your magazine. Sure, you cover most events in the rock world fairly well. However, you managed to miss one festival last year altogether. This was the *first-ever* Irish HM festival, something you never even mentioned.

Look at who played on the bill – Black Sabbath, Motorhead, Twisted Sister, Anvil and Mama's Boys. It was held in Dublin's *Dalymount Stadium* and certainly proved to be an exhilirating experience.

So, why didn't you cover it? You've managed to get in reviews of similar events in Germany and America, yet something that occurred so near to England was left out.

Unfortunately, the promotors lost a lot of money on the gig, so we'll possibly never see another HM festival in this otherwise boring country! **A Cullybackey Metal beastie.**

HIPPY HIPPY SHAKE

KERRANG! HAS for some time claimed to represent good music – bulls**t! As a rock magazine, no-one disputes that coverage of bands such as Ratt and W.A.S.P. has to be tolerated. But it's inexcusable to ignore the other (cultural) side of rock.

Since the inception of the mag, for example, there's been precious little on those masters of the universe – Hawkwind. Even worse, you've only run one piece on the almighty Pink Fairies, and that was an album review ('Live at The Roundhouse') written by that inane glam midget Dave Dickson, who should have his bones crushed to dust for saying what he did about the band.

But, before you dismiss this as yet more hippy nonsense, take a look at your own *'Penpals'* column and the *'Klassifieds'* page. Each issue has a number of entries from people into Hawkwind, The Enid, Solstice etc. So, start giving us a decent return for our money. **Fohat, Birmingham Rock City, Mushroomshire.**

PLEA FROM THE EAST

I'D JUST like to ask bands like Marillion, Rock Goddess, Y&T, Mama's Boys and Gary Moore the following question: what happened to East Anglia on your tours, eh? Aren't we good enough or something?

Believe it or not, people in this part of the world *don't* all drive tractors and suck straws. Quite a few of us appreciate decent music. We fork out good money for records and deserve the chance to see big bands locally without having to spend around £22 on fares alone to get to London.

We were good enough to play for when these bands were still relative unknowns. But now they're big news, we've become irrelevant. **Mark Robinson, Attleborough, Norfolk.**

WORTHLESS SCUM

I SUPPOSE it was only fair to print both sides of the Def Leppard/ Krokus farce. But Krokus' arguments are the biggest load of rubbish I've ever read.

I only wish someone had got them off the Def Leppard American tour a lot earlier. They proved to be the most sorry excuse for musicians I've ever had the misfortune to see.

I can understand why Marc Storace would want to steal Joe Elliott's lines. All he could think of saying when I saw Krokus was *'muthaf**kers'* to the audience.

It's too bad Leppard ever invited such worthless scum onto their tour. Obviously, the Swiss band are so frustrated by their never-ending, pathetic failures to make it big that they've now been forced to adopt an unprofessional attitude to try and camouflage their problems. **MG, Westchester, Illinois.**

REST IN PEACE

I'D LIKE to know how Jack Wilcock who regularly advertises in your magazine can claim he could teach someone to play guitar like Jimi Hendrix. Hendrix was a *born* guitar genius and there will never be anyone like him.

I just wish people like Wilcock would stop trying to make money out of Jimi's memory and leave his musical legacy intact.

Jimi Hendrix has been dead for 13 years, and it's about time he was allowed to rest in peace. **Adrian Whitley, Salisbury, Wiltshire.**

HELL HATH NO FURY . . .

WHO DOES Howard Johnson think he is?

His review of Rock Goddess at Birmingham Odeon was disgraceful. Onstage, the band produce sheer Heavy Metal Rock 'N' Roll hell. We saw the band play at the *Dominion* the night after their Birmingham gig and they were stunning. Every song was reeled off under perfect control. Jody's raw-edged guitar and vocal work plus Dee's bass/ keyboards and Julie's explosive drumming gelled superbly.

As for Johnson's crap about the girls disappearing in a speedy blur, well the fans in London certainly didn't seem to have any problems in appreciating what was being offered to them by the mighty Goddess.

The 'Double Damage' tour was for *true* 'eadbangers and Johnson can go sod off! **Two Hitchin Goddess fans.**

MARC-ING TIME

I'VE LOOKED through all my back issues of *Kerrang!* and have only found one small photo of Marc Bolan. Surely, with the interest currently being expressed in early Seventies bands such as T.Rex, a feature on Marc wouldn't go amiss.

So come on, buck your ideas up! **John, Minster, Sheppey, Kent.**

EMERSON APPEAL

I RECENTLY went to the *Marquee* to see Heavy Pettin. Yet, although I was impressed with their show, it was the support band, Emerson, who really took my eye. For whilst Heavy Pettin's music was rather predictable, Emerson were fresh, lively and had a youthful appeal.

I thoroughly enjoyed their performance and thought the songs, complete with harmony vocals and keyboards, had a distinct touch of Journey. How about putting in some news on what they're up to? **Ann Turner, Ashington, Northumberland.**

LICENSED TO . . .

MY FRIENDS and family thought I was strange having a license plate such as this one *(see above)* specially made. But I just told 'em HM is the best form of music around and now they understand why I've got it. **Cindy Crosby, Stockton, California.**

Kwotes Of The Year *From page 15*

"We could be non-controversial, but now we feel the need to say certain things." **James Young (Styx)**.

"I'm proud of the fact that Virgin Steele do NOT sound like a typical American band." **Jack Starr**.

"He does everything fast, ask his girlfriend." **Brad Gillis (Night Ranger)**, talking about guitar colleague Jeff Watson.

"We're talking total head removal here." **Ted Nugent**.

"I've got past the stage of killing or badly hurting anyone just because they write something nasty about me." **Michael Schenker (MSG)**.

"We're as much a punk band as anything." **Fish (Marillion)**.

"In England, the kids are herded like cattle, the bands always go on late, if at all, and the promoter is an asshole and his sidekicks bozos to whom the musician is a nothing, a nobody. It's a disgrace." **Mel Pritchard (Barclay James Harvest)**.

"I was almost afraid to come out of the studio." **Bonnie Tyler**.

"Can you imagine any 14 year old girl screaming at us in ecstacy?" **Bob Catley (Magnum)**.

"Dave Lee Roth could never sing . . . that 'Pretty Woman' thing . . . it would embarrass me if I ever made a record singing that bad." **Sammy Hagar**.

"Then I got a cheesegrater and taped it onto the back of my bass, and at a certain point in the set I'd flip it over and shred my hands to bits . . . I'd stick my shredded knuckles out and chicks would start licking on 'em – you'll be surprised what little girls will lick." **Costa (M-80)**.

"Dance around to that new music crap and you wanna go home and kill your parents." **Dee Snider (Twisted Sister)**.

"They're gonna have to admit that Motorhead can play." **Lemmy**.

"Looneys can jump higher than regular people." **Carl Dixon (Coney Hatch)**.

"The band found me under a brown paper bag. There was a bottle in the bag and I'd drunk it dry, puked in the bag and put it on my head." **Steve Burton (Starfighters)**.

"If we can come up with the goods then we should return better and bigger than ever. If not . . . I guess that might be the end." **Kim McAuliffe (Girlschool)**.

"Don't tell my mother I've got an Aerosmith face, will you." **Rick Dufay (Aerosmith)**.

"In the States he (Ronnie James Dio) was getting like a little Hitler." **Tony Iommi (Black Sabbath)**.

"Definitely . . . that's why I've got these boots on this morning." **Phil Mogg**, when asked if UFO was a dictatorship.

"If it doesn't have enough keyboards then it doesn't get me going." **Michael Sadler (Saga)**.

"I don't go out of my way to lig." **Neil Murray (Whitesnake)**.

"What made Peru and Pakistan famous made a loser out of UFO." **Pete Way (Waysted)**.

SCORPIONS

From page 27

Rondinelli suggested bringing in his good friend, bassist Jimmy Bain, to help with the arrangements, particularly to experiment with adding keyboards to the band. Once the press caught wind of this all sorts of reports started filtering through, some suggesting that perhaps Rarebell and Buchholz had been ousted by Rondinelli and Bain.

"The press just fix on to something and it grows out of all proportion," says Rudy Schenker. "Bobby Rondinelli was there just to help with arrangements because we had the time booked and you can't do much without a drummer. Rondinelli was there while Herman got better. We wanted to experiment with keyboards so we got Jimmy Bain along too. The whole thing became misinterpreted."

What about Jimmy Bain's statement to *Kerrang!* that he actually played bass at the sessions?

"Oh, well, he probably picked up the bass at some point," says Schenker. "We didn't say: 'Jimmy, you must *not* play the bass'. But the reason he was in the studio was to play keyboards."

What about the stories that Francis Buchholz had broken his arm?

At this both Meine and Schenker raise their hands in disbelief. "Totally untrue. Ridiculous."

In the event, the tapes from *Polar* were completely wiped and the band, with the recovered Rarebell and *without* Rondinelli and Bain, went to Dieter Dierk's Cologne studios where the album was finally recorded.

Why were the *Polar* tapes wiped? Was there something wrong with them?

"Nothing wrong," says Schenker. "We just knew we could do better. The keyboards was an attempt to bring in something new, but in the end we all agreed, the Scorpions sound is better without them."

In the meantime, the group made a prestigious appearance, second on the bill to Van Halen, at the mammoth Us Festival in America, in front of 350,000 people – their biggest ever gig. As Rarebell says, it was an "incredible experience, playing on a stage in front of more than a quarter of a million people. What a natural high – better than any drug!"

'Year after year out on the road
It's great to be here to see you all.
I know for me, it's like Coming home.'

Home for the Scorpions is, of course, Germany. They started out there 12 years ago, eventually becoming the only internationally-famous heavy rock group to emerge from that country. Why do so few rock groups start up in Germany?

Herman: "The creativity in England is the best in the world. The best rock bands basically come out of England. We come out of Germany but we're the exception. That was the reason I left Germany in the first place, because there were no bands in those days that wanted to play rock'n'roll. They all wanted to play electronic music like Kraftwerk or Tangerine Dream. It's to do with the attitude of the country.

"If you live in Germany the whole attitude is colder than in England. English people are more open and friendly, while in Germany everything is very technical. Everything is very perfect, efficient, you know. English people are much looser. They say: 'I don't give a f**k about this'. It's a cultural difference.

"Economically, though, England is a disaster, but perhaps that is linked to the creativity. In England there are a lot of people who are still very poor, more so than in Germany. But out of the struggle, being on the dole, no money, you create amazing songs, because you really want to make it to the top."

So how do you keep the creativity going once you've made it to the top?

"You never make it. There's always another goal. The money's not that important, the most important thing is the music. If I had all the money in the world and no music I would be unhappy. I'm not a rich person. None of us is a millionaire."

Do you think you will be?

"I hope so!"

Rudy Schenker, abductor of Swedish journalists and a man who habitually swipes other people's orders once the food is delivered to the table, has a few ideas about maintaining enthusiasm:

"You have to keep an element of surprise in what you're doing. Try things out all the time. We were playing with Ritchie (Blackmore), as special guests on his show. On this occasion, he suddenly starts playing an old Shadows song in the middle of the set. Afterwards, I spoke to the other people in his band and asked them about it – they didn't even know he was going to play that! 'He started the song so we all had to play it'.

"That's what I mean about surprise. It may look all rehearsed, but every Scorpions gig has something different."

KULTURE!

EDITED BY MALCOLM POLE

NEWS

A NUMBER of major new titles have been added to the *RCA VideoDisc* catalogue. These include **'Coma'**, **'Steve Miller Live'** **'The Missionary'**, **'Logan's Run'**, **'Rainbow – Live Between The Eyes'**.

'TREASURE OF THE FOUR CROWNS', reviewed on its cinema release in issue 45, has now been put out on video by *Guild*. And among other titles recently made available by the company are **'The Rats'** (based on the book by **James Herbert**), **'Tales Of The Unexpected'** (three episodes from the *Anglia TV* series, *viz* **'Nothin' Short Of Highway Robbery'**, **'On The Cards'** and **'The Open Window'**) and **'Captain America'** (cartoon super-heroics).

THE INTRIGUINGLY-TITLED **'Blood Bath Of Dr. Jekyll'** (starring **Patrick Magee** and **Uko Kier**) heads the list of January releases from *VTC Video*. Also included in this latest package are **'Double Negative'** (featuring **Anthony Perkins**), **'Demon'** (with **Deborah Raffin, Sylvia Sidney** and **Tony Lo Bianco**), **'The Scaremaker'**, **'Death Promise'** and **'The House That Cried Murder'** (yet another tale of possessed brickwork).

WHITESNAKE ARE releasing a four-track video EP on *Picture Music International* in February. It's titled **'Fore-Play'**. As yet no details on the track listing or price have been issued.

VIDEOS

'RECITAL OF THE SCRIPT' – Marillion (Picture Music)
LAST YEAR saw an incredible success story unfold for Marillion. They unleashed the mightily impressive 'Script For A Jester's Tear' album; scored two hit singles with 'He Knows You Know' and 'Garden Party', even chalking up a TOTP appearance with the latter; a sell-out UK tour; a well-received US support tour and a second-on-the-bill spot at Reading. All in all, no small achievement for a band now receiving just reward for their grittily determined climb to stardom.

It all sounds just *too* good to be true. So, when is the f**k-up going to come? Well, no need to hold your breath 'cos here it is. Fortunately for them, it's only a video and not an album or a tour or something *really* important.

This was shot on the last night of the '83 tour at *Hammersmith Odeon* and contains six numbers running in at just under an hour. What disappoints isn't the camera-work, direction or the band's performance, it's just that I've come to expect a lot more from Marillion (that's *their* fault, not *mine*) and felt short-changed by this. There's no extra effects (such as the additional lighting required for video filming – the whole thing carries a pervading *murkiness*), backstage shots, trips down 'Memory Lane', animated sequences – anything at all beyond a band playing their songs to the throng. In short, it's a golden opportunity wasted.

Ultimately this comes over as dull, lifeless and unimaginative – hardly adjectives you could normally ascribe to a Marillion show. There's no favours being done here to either the band or their fans. Not one to bust a gut over.

DAVE DICKSON

'SAXON LIVE' (Polygram)
BIFF AND the lads live in Nottingham, filmed in glorious colour and 'Biffovision'.

But hold up, hasn't the power and the glory been rather reduced by the limitations of video technology? I'm afraid so. In fact the camera work is so poor that even those pioneers who used to operate handcranked cameras some 80 years ago would surely have done a better job in capturing the most exciting moments of Saxon onstage. For instance, just when Graham Oliver goes into his well-known maniacal routine at the end of 'And The Bands Played On', the screen is inexplicably filled with *the back of Biff's head*, followed by a tracking shot taken somewhere in the confectionery kiosk at the front of the theatre! How Graham must have bitten his lip when he saw his guitar smashing/burning performance all gone to waste. It certainly seems very odd that the cameraman wasn't warned in advance to expect a spot of auto-destruction.

Until this embarrasing mess, though, 'Saxon Live' is fairly pacey, beginning as the band arrive at the venue in their American limousine and set up for the night's work. Brief interview snippets are included, with Biff offering a few words on the band's history.

We see the roadies hard at work, and then the band steams into action with such standards as 'Princess Of The Night', 'The Eagle Has Landed', the lively 'Redline' and a pokey rendition of 'This Town Knows How To Rock'. It's all pleasant enough viewing, but I get the feeling things were a lot better on the night than is shown on tape.

Of course that's a problem generally with live video footage. Stage lighting, whilst looking effective inside the theatre, becomes weak and diffuse on a TV screen. Long instrumental jams may shake the stalls apart on the night but soon become tedious on a tiny home speaker. Perhaps bands should think a little more carefully before committing their stage act so readily to posterity.

CHRIS WELCH

BOOKS

'THE ROCK YEAR BOOK' edited by Al Clark (Virgin)
THIS IS the fourth edition in what seems to have become a regular series. The 12 months from July '82-July '83 are reviewed in both an engaging *and* trite manner.

This year's most popular acts such as Toto are considered in detail and there are separate sections on rock, jazz, blues, soul, disco, reggae, country & western, electronic and rockabilly music.

The latest rock albums are analysed via quotes/snippets from the music press in a lively yet irritating way. However, the year's batch of rock books and films are treated in a more factual manner.

What makes the publication so *de rigeur* is a complete week by week run-down of both the singles/albums charts in the US and UK, courtesy of *Billboard* and *Music Week*.

Overall, this is a comprehensive compendium and although it costs £6.95, no-one else is doing such a book, let alone as well.

CHRIS NEWBY

FILMS

'JAWS 3-D' (PG)
S-S-SCRUNCH! THE severed head of a large fish floats off the screen and into the auditorium. Yes, just when you thought it was safe to go back into the cinema, Jaws returns in all the gory glory that 3-D will allow.

The man-eating shark that terrorised the town of Amity in '75 is now just a memory for Mike and Sean Brody, grown-up sons of the former Police Chief. Both are preparing for the opening of 'Sea World' a multi-million dollar aquatic amusement park off the coast of Florida.

But as preparations for the grand opening near completion one of the park's attendants discovers a damaged sea-gate separating the lagoon from the ocean. Diving to investigate, he comes eye-to-eye with the 40 foot monster and is eaten alive! His death is the first of many as the Great White Shark terrorises the holiday crowds in its efforts to return to the sea.

As in the two previous films there are a number of characters intent on capturing or killing the creature, each at odds with the others. In addition to the Brodys, there's Philip FitzRoyce (Simon MacCorkindale) the unbearably extrovert PR man, and Calvin Bouchard (Louis Gossett Jnr), the exploitative owner of 'Sea World'. Each draws direct parallels with characters from 'Jaws 1' and/or '2' and each is a potential meal for old 'Sharky'. It all seems *so* familiar.

For anyone who hasn't experienced 3-D, its effects are quite unnerving, especially when harpoons are fired directly at you, or dismembered limbs threaten to land in your lap. But the novelty wears thin after a while and it soon becomes obvious that without it the film itself is rather flat. For bereft of the directional skills of Steven Spielberg, John Williams' ominously pounding score and the prestigious presence of Shaw, Dreyfuss and Scheider, 'Jaws 3-D' is just an expensive creature-feature. Fun-loving teenagers are simply used as shark fodder.

However, this film is obviously aimed at a young audience. Rated 'PG' it's intended to give kids some of the thrills their older brothers and sisters had eight years ago. They'll love it, but anyone over 15 will find it a bit of a disappointment. Fins ain't what they used to be.

MARTIN KNIGHT

'NEVER SAY NEVER AGAIN' (PG)
EVER SINCE '67, when as a kid I was taken to see 'You Only Live Twice', Sean Connery has, to me, been *the* archetypal James Bond.

You can keep Roger Moore, Connery is a far superior hero. He has a *Martini* dry wit, but unlike Moore he doesn't put puns before punch.

It's been 12 years since Connery said 'never again', and he now sports a natty little hairpiece and a definite paunch. But continuity has been appeased by utilising a health farm described in Fleming's original 'Thunderball' book, on which the movie's based.

A few days is enough to recharge the Bond batteries and he graduates from the clinic typically by bedding a nurse. Then it's straight back to business as 'M' (Edward Fox) and Algy The Armourer (Alec McCowan) equip him with all the lethal weaponry the modern agent could need and brief him on the latest crisis.

Although a fairly straight re-make of 'Thunderball', the film has had to be updated and spiced with topicality. Two Cruise missiles have been hijacked and 007 is despatched to investigate. It doesn't take him long to discover the missiles and the culprits – the evil Blofeld (Max Von Sydow) and the sadistic Largo (Klaus 'Mephisto' Brandauer). As the world is held to ransom, the ever cool Bond plays a sophisticated form of 'Space Invaders' with Largo using laser created holographic images plus computer graphics. The loser gets a nasty shock. Literally!

But beneath the technical gadgetry 'Never Say Never Again' is really just good old-fashioned fun. There are pretty girls (Kim Bassinger and Barbara Carrera), car chases, motorbike stunts, exotic locations, and an underwater encounter with three real man-eating Tiger sharks! There are even welcome appearances by Rowan Atkinson as a consular official and the voluptuous Valerie Leon as the aptly named Sexpot. I mean, what more can you ask for?

MARTIN KNIGHT

'JAWS 3-D'

'Fins ain't what they used to be'

KWIZZ!

WE'VE GOT YOU COVERED. . . Album artwork is often superior to the music contained in the sleeve. Can you recognise these 20 album covers?

YOUR SCORE: 0-5: **You've hardly 'covered' this topic.**
6-15: **Not a very 'artistic' effort.**
16-20: **Well done! Wear your heart on your sleeve.**

1 Which album cover featured two huge red dice tumbling down a crap table?
2 Which of the four Beatles was barefoot on the 'Abbey Road' cover?
3 Name the classic rock album whose cover featured a parody of the USA's Mount Rushmore Monument.
4 Who was responsible for the futuristic artwork on many Yes LPs?
5 What was controversial about the cover of Blind Faith's sole studio album?
6 Which famous LP was released in a revolutionary circular sleeve?
7 What was unusual about the cover of the Stones' 'Sticky Fingers' set?
8 One of rock's most striking covers featured a prism splitting a ray of light into the spectrum. What was the album?
9 What was Eric Clapton reading on the cover photo of the legendary 'Beano' LP by John Mayall's Blues Breakers?
10 Led Zeppelin's 'Physical Graffiti' had a very expensive cover. What did it feature?
11 Which album's gate-fold sleeve featured a bevvy of nude ladies?
12 Name the make-up artist who transformed Ozzy Osbourne for the cover of his 'Bark At The Moon' set.
13 Which album's cover featured a sci-fi Boadicea figure standing on her war chariot?
14 What's the central feature of Diamond Head's 'Canterbury' album sleeve?
15 What make of car is being 'destroyed' on MSG's 'Built To Destroy' album cover?
16 What was strange about the dog on the Rods' 'Wild Dogs' LP cover?
17 Name the album whose cover featured two scantily clad ladies 'entertaining' each other.
18 Which UFO album cover featured a strange bathroom scene with the taps in close-up?
19 Who created the artwork for the cover of Diamond Head's 'Borrowed Time' LP?
20 Whose debut album cover featured six masks arranged in two rows of three?

ANSWERS: 1 Bad Company's 'Straight Shooter' **2** Paul McCartney **3** Deep Purple's 'In Rock' **4** Roger Dean **5** The young age of the girl posing naked with a toy plane **6** Small Faces' 'Ogden's Nut Gone Flake' **7** It featured a real zip on the fly of a pair of jeans **8** Pink Floyd's 'Dark Side Of The Moon' **9** The Beano! **10** There were interchangeable peep scenes behind the windows of a tenement block **11** Jimi Hendrix's 'Electric Ladyland' **12** Greg Cannom **13** Elcy's 'Time To Turn' **14** A medieval brass rubbing of a man and woman **15** A *Mercedes*, of course **15** It had three heads **17** Rage's 'Nice 'N' Dirty' **18** 'Force It' **19** Rodney Matthews **20** Hughes And Thrall.

THE FOLLOWING are the five lucky winners of our video competition (issue 54): **M.J. Russell, Paul Burnard, M. Hill, Robin Mar, John Johnston.**

They each win a set of the following videos: 'Rainbow – Live Between The Eyes', 'Rush . . . Exit Stage Left', 'Status Quo – Live At The NEC', 'Black & Blue' (featuring Black Sabbath and Blue Oyster Cult) and 'Motorhead'.

TOUR DATES

THOR (above) brings his colossal presence to Britain for a special show at London, Marquee Club on February 8. And to coincide with this live date, *Mongol Horde Records* are to issue a special 7" picture disc single. It's expected that **'Anger'** (taken from the album 'Unchained') will be on the A-side, with a previously unreleased number on the flip.

GARY MOORE has added a new date to his UK tour. It's at Ipswich, Gaumont on February 12. Tickets are priced at £4.50.

SOLSTICE play Dunstable, Queensway Hall on January 21.

THE MANNISH BOYS appear at Fulham, Greyhound on January 14.

WOLFPACK, from Bolton, head out on the road for their 'Power To Sound' tour during January/February: Westhoughton, Sports Centre January 28, Hebden Bridge, Shoulder Of Mutton February 3, Mansfield, Mason's Arms 4. Huddersfield, White Lion 19.

HOLLAND appear at Sunderland, Mayfair January 13, Billingham, Swan Hotel 17.

EMERSON headline a club tour during January: Edinburgh, Nite Club 13, Glasgow, Nite Moves 16, Bannockburn, Tandhu Club 17, Penicuik Rock Club 18, Grangemouth, New Imperial Rock Club 19, Edinburgh, Nite Club 20, Gallashiels, Three Jays Club 21, Newcastle, Mayfair 22, Workington, Stella's Club 25, Whitehaven, Whitehouse Club 26, Sunderland, Mayfair 27.

LARRY MILLER plays Watford, Verulam Heads Club January 12, Guildford, Wooden Bridge 14, Thatcham, Silks 16, Tonypandy, Naval Club 21, Newbridge, Memorial Hall 22, Chislehurst, Caves 28.

ONE BURNING HEART appear at Lee Green, The Centre January 21, Croydon, Star Club 28, Sevenoaks, Black Eagle February 3, London, The Rock Garden 7, Gravesend, Red Lion 25.

DUMPY'S RUSTY NUTS begin a new tour under the banner of 'New Year Ton-Up Plus' at Brighton, Escape Club on January 14. They then continue with: Plymouth, Fiesta Club 15, Ilford, Green Gate 17, Catford, Saxon Tavern 21, Thatcham, Silks 23, Tonbridge Wells, Assembly Hall 27, and Coventry, General Wolfe February 10.

TREDEGAR begin a fresh series of one-night gigs at Runcorn, Cherry Tree on January 18. They then head out to: Newcastle, University 21, Hull, Spring Street Theatre 22, Leicester, Polytechnic 25, Thetford, Brecklands Centre 28 and London, Marquee Club 29.

HAZE return from a recording break with the following February shows: Preston, Kings Arms 4, Bangor, University 17, Huddersfield, White Lion 18, Dunstable, Wheatsheaf 20, Worcester, Waterside Club 23.

GOTHIQUE kick off the new year with a gig at Hemel Hempstead, Spotted Bull on January 15. They then head out during March on the following tour: Hull, University 9, Newcastle, University 10, Durham, University 11, Whitley Bay, Mingles 17, Newcastle, Finnegan's Club 22, Sunderland, Mecca 23.

CHASAR play Falkirk, Burns Bar January 15, Alva, Glen Hotel 21, Wishaw, Heathery Rock Machine 28.

ELECTRIX appear at Southend, Top Alex January 13, London, East Ham Ruskin Arms 20, Watford, Verulam Heads 25.

SHE headline a show at Fulham Greyhound on February 16.

BLACK TIGER play Milton Keynes, Peartree Bridge Centre January 21, Watford, Verulam Heads February 2.

VICE VERSA play Fulham, Golden Lion January 11, St. Helens, Royal Raven 13, Accrington, Hope & Anchor 18, Bury, Two Tubs February 15, Bolton, Cotton Tree 17.

PIC OF THE BUNCH

The *Kerrang!* photographers choose their photo of '83.

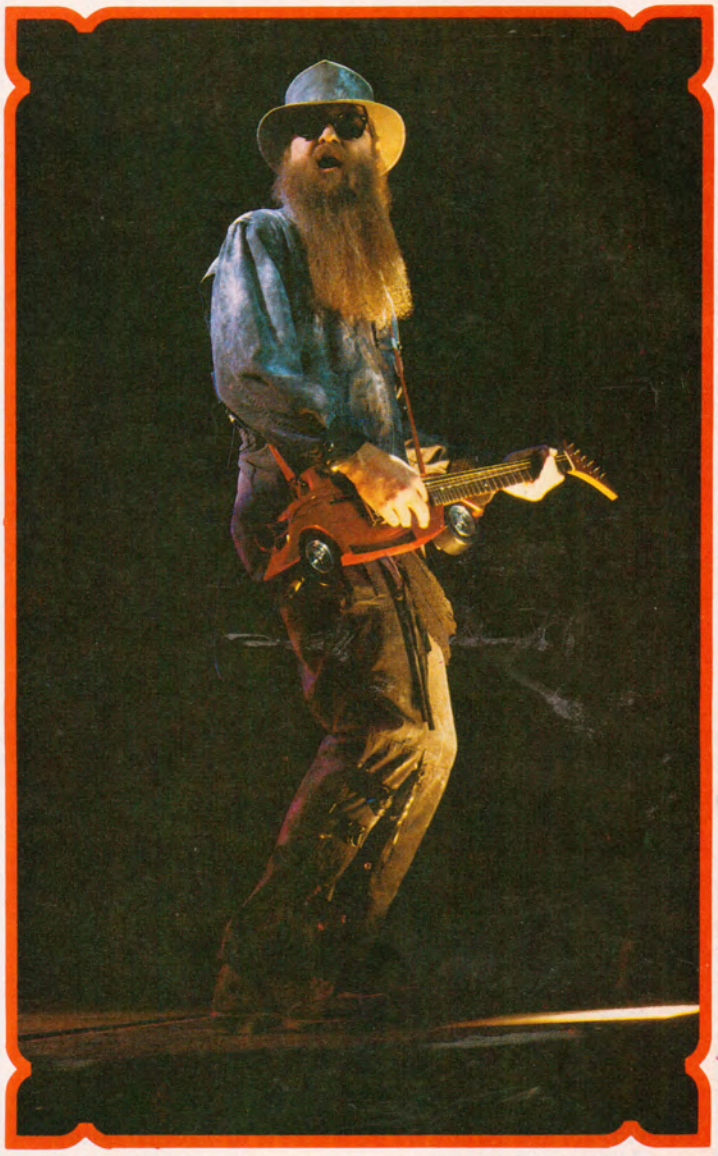
RUDY SARZO (QUIET RIOT) – COLUMBIA, SOUTH CAROLINA, USA, OCTOBER 1983.

UNLIKE MOST Los Angeles rockers who act like *prima donnas*, Rudy Sarzo is a *real* star.

This photo took just two minutes to take, yet it stands out for me because Rudy didn't take an hour to put on any make-up and I had total control over conditions, something that should be par for the course with any photographer, yet in Los Angeles very rarely happens.

Rudy, like Don Costa, is a joy to work with.

ROSS HALFIN

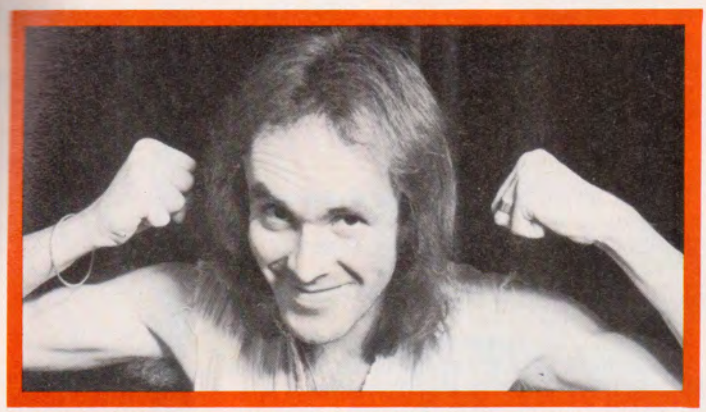


BILLY GIBBONS (ZZ TOP) – WEMBLEY ARENA, LONDON, NOVEMBER 1983.

I ARRIVED at this show to 'do' ZZ Top halfway through the first number. As I got into the photo pit, I managed to trip over a bag, drop a borrowed lens and ended up having to guess the correct exposure for each shot. To cap it all, I was thrown out after just three numbers!

The way this photo eventually came out is a near miracle! Reason enough to call it my photo of the year.

'CRAZY' GEORGE BODNAR



KING DIAMOND (MERCYFUL FATE) – LONDON, NOVEMBER 1983.

IF PAUL SUTER was a photographer, this picture would be of a firm 'n' medium-breasted female (Canadian, of course), covered in baked beans and butter. However, I ended up shooting a *man* in make-up in just 15 minutes in a sleazy hotel – just my luck!

But King Diamond is a true pro and a very nice person to work with. And, while this photo may not appeal to everyone, it does capture the image of Mercyful Fate.

If you don't agree with my choice of 'person in the shower', then drop me a line and, who knows, maybe next time I'll 'do' Lita Ford!!

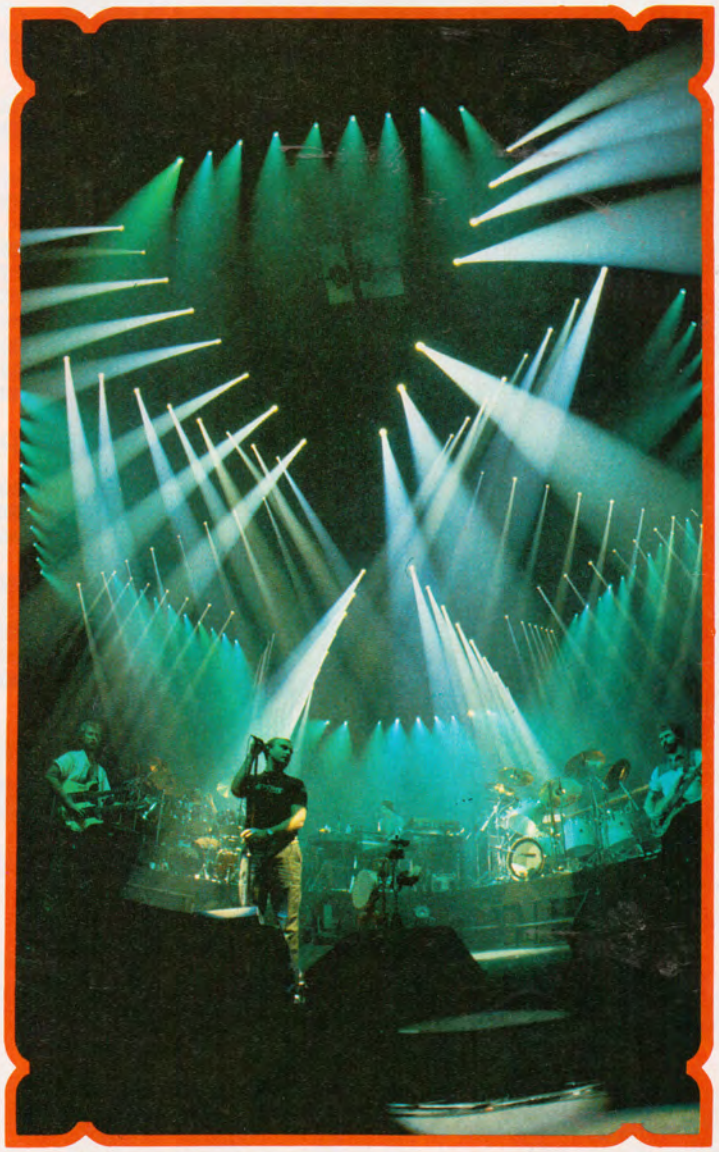
RED PARKER (AKA RAY PALMER)

GENESIS – DALLAS, USA, NOVEMBER 1983.

MY FAVOURITE picture of the year, eh? Bit of an ego trip, isn't it? Or are you just short of space-fillers?

So, here we are, a Genesis picture. Now, I make no apologies for choosing this. I love them as much as, say, AC/DC or Led Zeppelin, and their new show is more spectacular than any you've seen to date!

ROBERT ELLIS



PIC OF THE BUNCH

SINGLES

1	2	MY OH MY **Slade** (RCA)
2	6	MARGUERITA TIME **Status Quo** (Vertigo)
3	3	METAL HEALTH/CUM ON FEEL THE NOIZE **Quiet Riot** (Epic)
4	1	BARK AT THE MOON **Ozzy Osbourne** (Epic)
5	10	TOO LATE FOR LOVE **Def Leppard** (Vertigo)
6	14	BLACK FUNERAL **Mercyful Fate** (Music For Nations)
7	4	IN THE MOOD **Robert Plant** (Esparanza)
8	23	BIRD OF PARADISE **Snowy White** (Towerbell)
9	5	SHARP DRESSED MAN **ZZ Top** (Warner Brothers)
10	8	TAKE ME AWAY **Blue Öyster Cult** (CBS)
11	7	MIDNIGHT IN TOKYO **Y&T** (A&M)
12	—	OH WELL **McCoy** (Legacy)
13	9	ROCK ME **Heavy Pettin** (Polydor)
14	—	A CRY IN THE NIGHT **Virgin Steele** (Music For Nations)
15	12	A MESS OF BLUES **Status Quo** (Vertigo)
16	11	MONKEY ON YOUR BACK **Aldo Nova** (Portrait)
17	13	STAR FLEET **Brian May & Friends** (EMI)
18	21	KRAZY KUTS **Rox** (Music For Nations)
19	—	A ZOO 12" **Hawkwind** (Flicknife)
20	18	RAINBOW IN THE DARK **Dio** (Vertigo)
21	17	LICK IT UP **Kiss** (Casablanca)
22	15	MOTORWAY CITY **Hawkwind** (Flicknife)
23	19	GUNS FOR HIRE **AC/DC** (Atlantic)
24	16	THE SMILE HAS LEFT YOUR EYES **Asia** (Geffen)
25	—	BLONDIE GIRL **Earthshaker** (Music For Nations)
26	22	CAN'T LET YOU GO **Rainbow** (Polydor)
27	27	WE'RE GONNA ROCK YOU **Black Rose** (Neon/Bullet)
28	24	20TH CENTURY BOY **Girlschool** (Bronze)
29	26	WOMEN IN CHAINS **Waysted** (Chrysalis)
30	28	OUT OF PHASE **Diamond Head** (MCA)

Compiled by MRIB

ALBUMS

1	1	BARK AT THE MOON **Ozzy Osbourne** (Epic)
2	—	MELISSA **Mercyful Fate** (Music For Nations)
3	31	THE AMAZING KAMIKAZE SYNDROME **Slade** (RCA)
4	2	BACK TO BACK **Status Quo** (Vertigo)
5	4	ELIMINATOR **ZZ Top** (Warner Brothers)
6	26	METAL HEALTH **Quiet Riot** (Epic)
7	10	BALLS TO THE WALL **Accept** (Lark)
8	5	LIFE **Thin Lizzy** (Vertigo)
9	3	90125 **Yes** (Atco)
10	11	LIVE IN AMERICA **Starz** (Violation)
11	6	THE REVOLUTION BY NIGHT **Blue Öyster Cult** (CBS)
12	7	HOLY DIVER **Dio** (Vertigo)
13	12	STAR FLEET PROJECT **Brian May & Friends** (EMI)
14	19	McCOY MINI LP **McCoy** (Legacy)
15	9	CUT LOOSE **Paul Rodgers** (Atlantic)
16	18	LICK IT UP **Kiss** (Casablanca)
17	RE	BAT OUT OF HELL **Meat Loaf** (Epic)
18	13	ZONES **Hawkwind** (Flicknife)
19	8	LETTIN LOOSE **Heavy Pettin** (Polydor)
20	17	MEAN STREAK **Y&T** (A&M)
21	30	MIDNIGHT MADNESS **Night Ranger** (MCA)
22	36	MR BIG **Paul Kossoff** (Street Tunes)
23	20	THE TEXT OF FESTIVAL **Hawkwind** (Illuminated)
24	15	SUBJECT **Aldo Nova** (Portrait)
25	—	ONE FALSE MOVE **Harlequin** (Heavy Metal America)
26	—	COURT IN THE ACT **Satan** (Roadrunner)
27	16	KILLER DWARFS **Killer Dwarfs** (Attic)
28	14	DA DA **Alice Cooper** (Warner Brothers)
29	27	BORN IN AMERICA **Riot** (Quality)
30	29	FLICK OF THE SWITCH **AC/DC** (Atlantic)
31	24	TURN IT UP **Mama's Boys** (Spartan)
32	22	FRIENDS OF HELL **Witchfinder General** (Heavy Metal Records)
33	—	EARTHSHAKER **Earthshaker** (Music For Nations)
34	34	STREETS 1st **Streets** (Atlantic)
35	25	PLAY DIRTY **Girlschool** (Bronze)
36	—	HEADING FOR A STORM **Vandenberg** (Atco)
37	23	HELL HATH NO FURY **Rock Goddess** (A&M)
38	21	ALPHA **Asia** (Geffen)
39	35	BORN AGAIN **Black Sabbath** (Vertigo)
40	40	ONCE A ROCKER **Joe Perry Project** (MCA)

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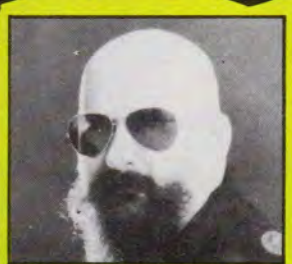
PLAYLIST



John McCoy
'LA GRANGE' ZZ Top (track from 'Tres Hombres' on Warner Bros)
'SLOW DANCER' Robert Plant (track from 'Pictures At Eleven' on Atlantic)
'RESERVATION' Wild Horses (track from 'Wild Horses' on EMI)

Jimmy Lea (Slade)
'FLICK OF THE SWITCH' AC/DC (Atlantic)
'AFRICA' Toto (CBS 45)
'BARK AT THE MOON' Ozzy Osbourne (Epic)

IMPORT ALBUMS

1	BALLS TO THE WALL **Accept** (Lark)
2	LIVE IN AMERICA **Starz** (Violation)
3	MIDNIGHT MADNESS **Night Ranger** (MCA)
4	COURT IN THE ACT **Satan** (Roadrunner)
5	HEADING FOR A STORM **Vandenberg** (Atco)
6	STREETS 1st **Streets** (Atlantic)
7	MANIAC **Acid** (Giant)
8	BORN IN AMERICA **Riot** (Quality)
9	SLAYER **Slayer** (Metal Blade)
10	CLEVELAND METAL **Various** (Clubside)

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KERRANG!

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PUBLISHED by Spotlight Publications, 40 Long Acre, London WC2
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DISTRIBUTED by Spotlight Magazine Distribution Ltd, 1 Benwell Road, London N7. Tel: 01-607 6411

TYPESET by Marlin Graphics Ltd, Orpington, Kent

PRINTED by Severn Valley Press Ltd, Caerphilly, Mid-Glamorgan

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SUBSCRIPTIONS
To receive Kerrang! for one year (26 issues) in the UK, please send a cheque/money order for £30 made payable to Spotlight Publications to: **Kerrang! Subscriptions, Morgan Grampian, 30 Calderwood Street, London SE18 6QH.**
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BEST SELLERS OF '83

ALBUMS

1 HOLY DIVER **Dio** (Vertigo)
2 THE PRINCIPLE OF MOMENTS **Robert Plant** (Esparanza)
3 PIECE OF MIND **Iron Maiden** (EMI)
4 BORN AGAIN **Black Sabbath** (Vertigo)
5 FLICK OF THE SWITCH **AC/DC** (Atlantic)
6 SCRIPT FOR A JESTER'S TEAR **Marillion** (EMI)
7 LICK IT UP **Kiss** (Casablanca)
8 YOU CAN'T STOP ROCK 'N' ROLL **Twisted Sister** (Atlantic)
9 MIDNIGHT AT THE LOST AND FOUND **Meat Loaf** (Epic)
10 ELIMINATOR **ZZ Top** (Warner Brothers)
11 CODA **Led Zeppelin** (Swansong)
12 TOTO IV **Toto** (CBS)
13 ALPHA **Asia** (Geffen)
14 THUNDER AND LIGHTNING **Thin Lizzy** (Vertigo)

15 MEAN STREAK **Y&T** (A&M)
16 BARK AT THE MOON **Ozzy Osbourne** (Epic)
17 RESTLESS AND WILD **Accept** (Heavy Metal Worldwide)
18 ANOTHER PERFECT DAY **Motorhead** (Bronze)
19 SIOGO **Blackfoot** (Atco)
20 BACK TO BACK **Status Quo** (Vertigo)
21 METAL HEALTH **Quiet Riot** (Epic)
22 ZONES **Hawkwind** (Flicknife)
23 STAR FLEET PROJECT **Brian May & Friends** (EMI)
24 BENT OUT OF SHAPE **Rainbow** (Polydor)
25 LIVE EVIL **Black Sabbath** (Vertigo)
26 CANTERBURY **Diamond Head** (MCA)
27 POWER AND THE GLORY **Saxon** (Carrere)
28 BUILT TO DESTROY **Michael Schenker Group** (Chrysalis)
29 PYROMANIA **Def Leppard** (Vertigo)
30 FASTWAY **Fastway** (CBS)

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SINGLES

1 I AM (I'M ME) **Twisted Sister** (Atlantic)
2 FLIGHT OF ICARUS **Iron Maiden** (EMI)
3 BIG LOG **Robert Plant** (Esparanza)
4 MIDNIGHT AT THE LOST AND FOUND **Meat Loaf** (Epic)
5 THE KIDS ARE BACK **Twisted Sister** (Atlantic)
6 THE TROOPER **Iron Maiden** (EMI)
7 GARDEN PARTY **Marillion** (EMI)
8 TOTAL ECLIPSE OF THE HEART **Bonnie Tyler** (CBS)
9 OL' RAG BLUES **Status Quo** (Vertigo)
10 A MESS OF BLUES **Status Quo** (Vertigo)
11 MARKET SQUARE HEROES **Marillion** (EMI)
12 LICK IT UP **Kiss** (Casablanca)
13 HE KNOWS YOU KNOW **Marillion** (EMI)
14 COUNTDOWN/NEW WORLD MAN **Rush** (Mercury)
15 AFRICA **Toto** (CBS)
16 GUILTY OF LOVE **Whitesnake** (Liberty)
17 GIMME ALL YOUR LOVIN' **ZZ Top** (Warner Brothers)
18 MEAN STREAK **Y&T** (A&M)
19 SEND ME AN ANGEL **Blackfoot** (Atco)
20 BARK AT THE MOON **Ozzy Osbourne** (Epic)
21 HOLY DIVER **Dio** (Vertigo)
22 MY OH MY **Slade** (RCA)
23 CREATURES OF THE NIGHT **Kiss** (Casablanca)
24 COLD SWEAT **Thin Lizzy** (Vertigo)
25 I GOT MINE **Motorhead** (Bronze)
26 EASY LIVIN' **Fastway** (CBS)
27 POWER AND THE GLORY **Saxon** (Carrere)
28 FALLING IN LOVE WITH YOU **Gary Moore** (Virgin)
29 ROSANNA **Toto** (CBS)
30 CUM ON FEEL THE NOIZE/METAL HEALTH **Quiet Riot** (Epic)
31 ROCK OF AGES **Def Leppard** (Vertigo)
32 GUNS FOR HIRE **AC/DC** (Atlantic)
33 MR. ROBOTO **Styx** (A&M)
34 MALIBU BEACH **Hanoi Rocks** (Lick)
35 QUEEN OF THE REICH (EP) **Queensrÿche** (EMI America)
36 RED SKIES **Samson** (Polydor)
37 WHY D'YA LIE TO ME **Spider** (RCA)
38 RAINBOW IN THE DARK **Dio** (Vertigo)
39 YOU CAN'T STOP ROCK 'N' ROLL **Twisted Sister** (Atlantic)
40 STREET OF DREAMS **Rainbow** (Polydor)
41 MAKIN' MUSIC **Diamond Head** (MCA)
42 IN AND OUT OF LOVE **Heavy Pettin** (Polydor)
43 HEAVY METAL LOVE **Helix** (Capitol)
44 DON'T CRY **Asia** (Geffen)
45 SEPARATE WAYS **Journey** (CBS)
46 MY ANGEL **Rock Goddess** (A&M)
47 WHEN IT'S TIME TO ROCK **UFO** (Chrysalis)
48 THUNDER AND LIGHTNING **Thin Lizzy** (Vertigo)
49 LONELY NIGHTS **Uriah Heep** (Bronze)
50 STAR FLEET **Brian May & Friends** (EMI)

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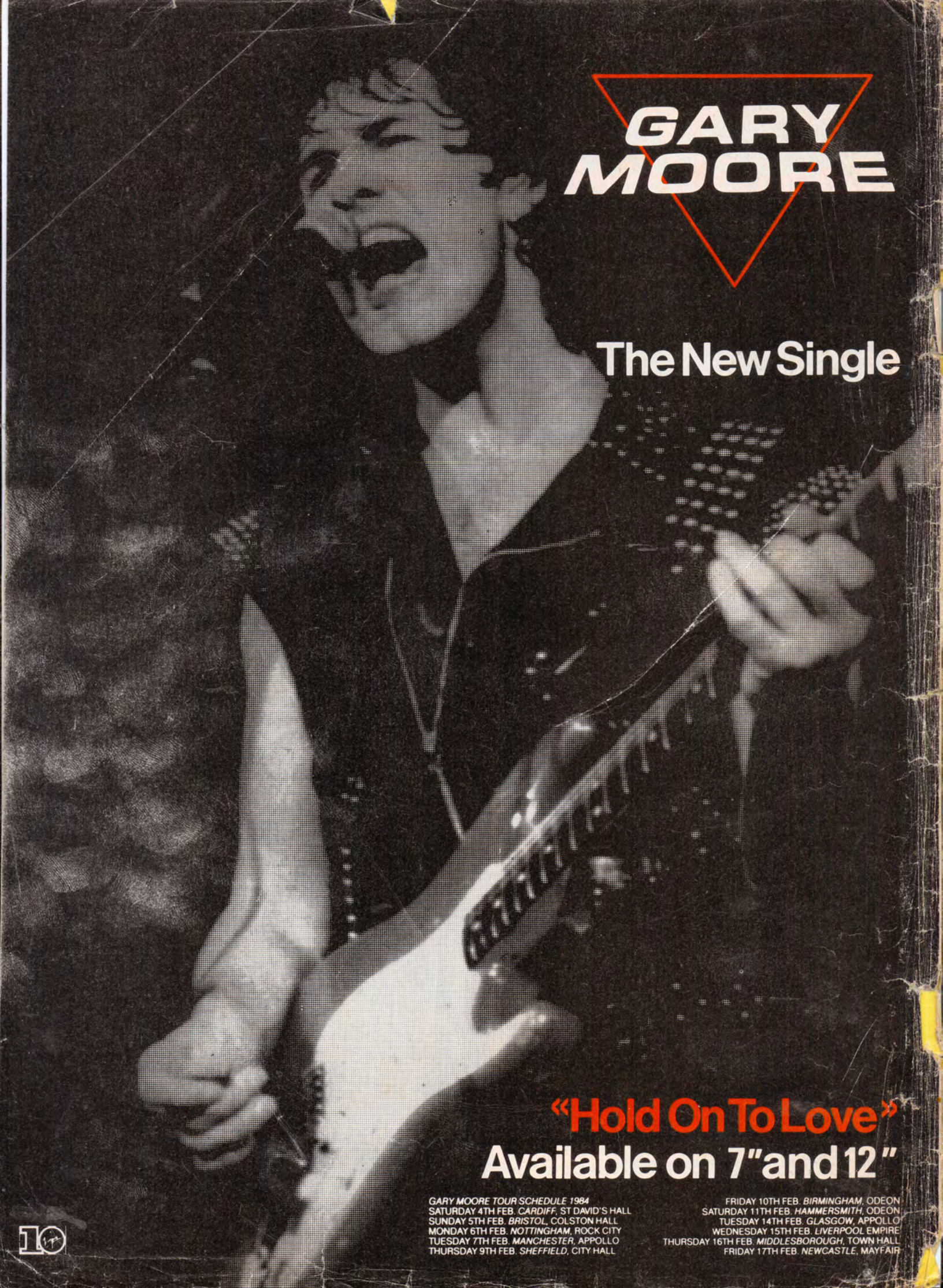
GARY
MOORE
The New Single
"Hold On To Love"
Available on 7" and 12"
GARY MOORE TOUR SCHEDULE 1984
SATURDAY 4TH FEB. CARDIFF, ST DAVID'S HALL
SUNDAY 5TH FEB. BRISTOL, COLSTON HALL
MONDAY 6TH FEB. NOTTINGHAM, ROCK CITY
TUESDAY 7TH FEB. MANCHESTER, APPOLLO
THURSDAY 9TH FEB. SHEFFIELD, CITY HALL
FRIDAY 10TH FEB. BIRMINGHAM, ODEON
SATURDAY 11TH FEB. HAMMERSMITH, ODEON
TUESDAY 14TH FEB. GLASGOW, APPOLLO
WEDNESDAY 15TH FEB. LIVERPOOL EMPIRE
THURSDAY 16TH FEB. MIDDLESBOROUGH, TOWN HALL
FRIDAY 17TH FEB. NEWCASTLE, MAYFAIR
10